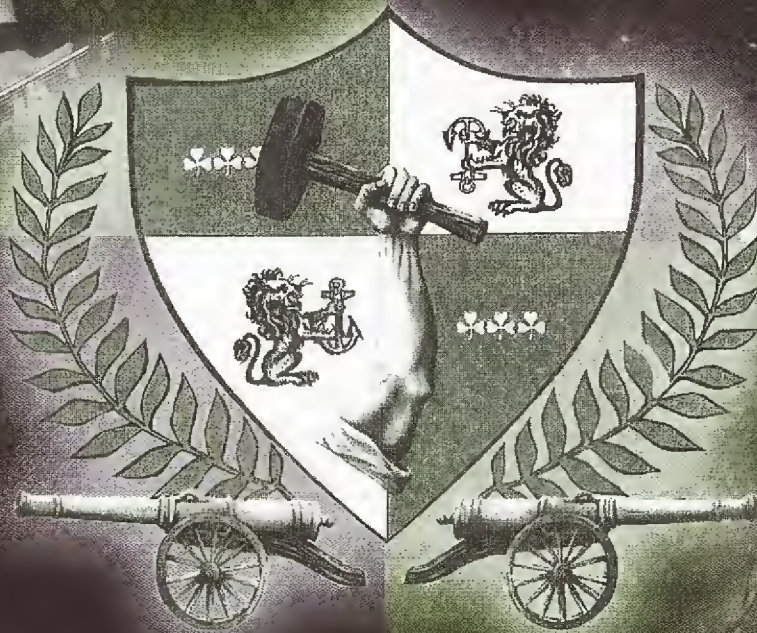


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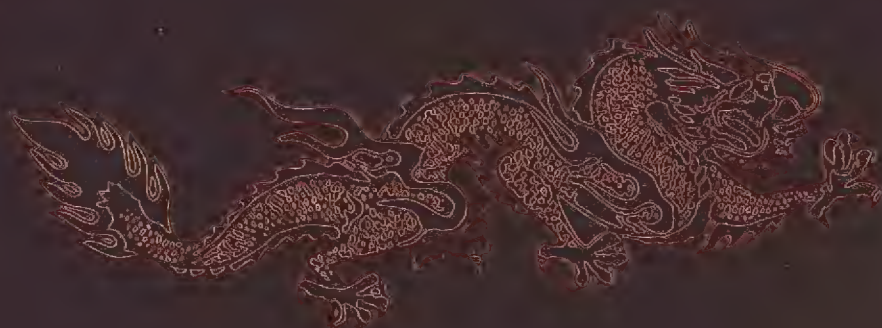
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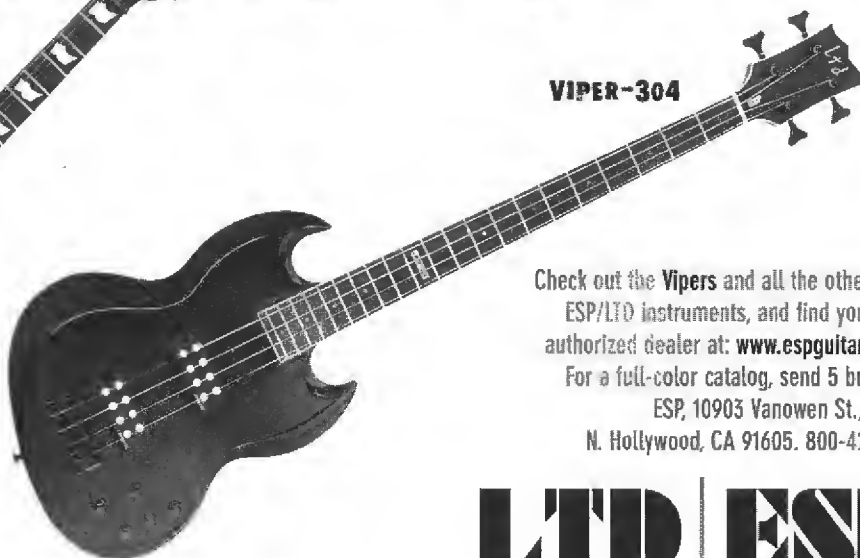
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SHOP; 55 CD REVIEWS; 71 BOOK REVIEWS;
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OUT TO WIN



Lift the Curse is the title of Out To Win (formerly Mushmouth) second release on Triple Crown and aptly titled if you ask guitarist Chris.

"This band is cursed, I'm convinced" he states on the phone shortly after the release of the new cd and the bands unexpected name change. "Every time we get anything set up something bad happens". The latest is the firing of drummer Bob, leaving them unable to fulfill tour dates and killing any momentum the band may have had left following changing the bands name. This seems to follow the same pattern that happened after the release of Out To Win When they lost their drummer and Henzel was unable to sing for the band for a period of months.

Over the last few months in support of Out To Win, Karl from Strength for a Reason filled in on vocals, sparking rumors that a change in vocalists was in the cards. Not so. Chris explains the whole story,

"For awhile our singer Chris couldn't do shows cuz of his job. We didn't want to stop playing so our good friend Karl took over for awhile to fill in playing some shows. He looked out for us big time by playing with us.

Especially since he has his own band Strength for a Reason.

So for a couple months last year Karl sang for us till Chris could make it back."

Rumors had been circulating about a possible name change for some time, but the band kept the original Mushmouth name until just after the release of Lift The Curse.

"Well we were thinking about changing the name cuz there's a couple other bands out there named Mushmouth. And lot of people say that the name doesn't fit the music. So we threw the idea around about changing the name. The name did n t mean anything to us until it stopped us from getting booked which what was happening. We were discussing different names and felt that Out To Win suited the band and with it also being the title of the first cd would make the transition easier"

Triple Crown must be frustrated with the band changing it's name right after releasing the new cd. Henzel agrees 'Yeah they were pissed being they were promoting the cd under the old name but we felt we had to make the change for the better of the band' Fred (owner of TCR) was pissed not so much that we changed the name but more because we didn't talk to him about it first. Chris defends not telling TCR because they knew they'd try and talk them out of it.

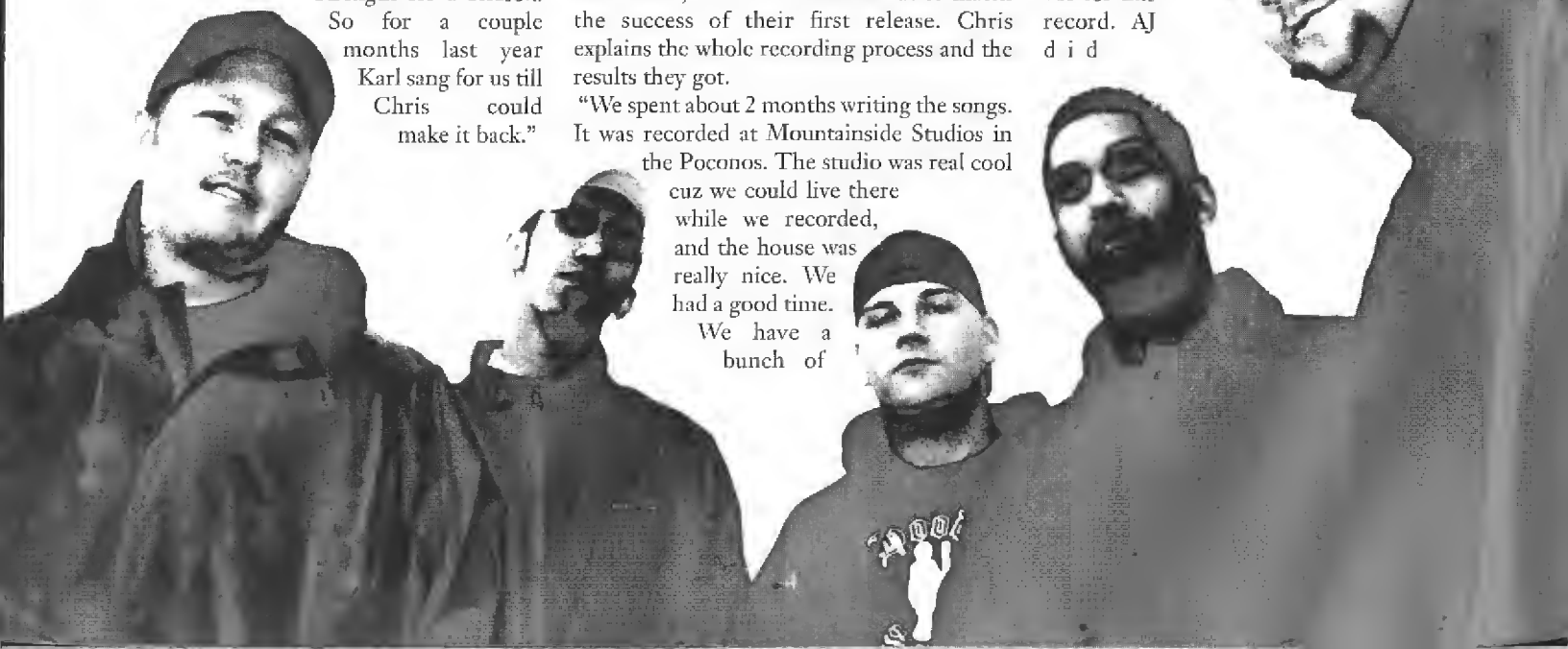
With a new drummer, new producer in a new studio, Out To Win were out to match the success of their first release. Chris explains the whole recording process and the results they got.

"We spent about 2 months writing the songs. It was recorded at Mountainside Studios in the Poconos. The studio was real cool cuz we could live there while we recorded, and the house was really nice. We had a good time. We have a bunch of

friends out in that area to so we got to chill with them out there while we recorded. It was produced by us with the help of Richie Krutch Mancuso. He did an awesome job working on the shit with us. Everybody is really happy with the final product. We spent a lot of time on it between recording and mixing, cuz we wanted it to come out as good as we could possibly make it for the money we were spending. So far everyone that has heard it loves it. Compared to Out To Win, the recording is a lot better. It's a lot tighter. We got a harder sound. I mean this shit turned out hard as nails. More breakdowns too."

Among all the changes with the band one of the most notable changes is in the change in producers with Richie Krutch replacing AJ Novello at the switch which makes us ask the question, was it by chance or was the band looking for something different for the new cd?

"Yeah. We just wanted a completely different flavor for this record. AJ did



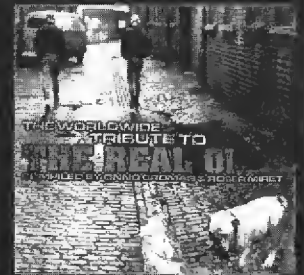
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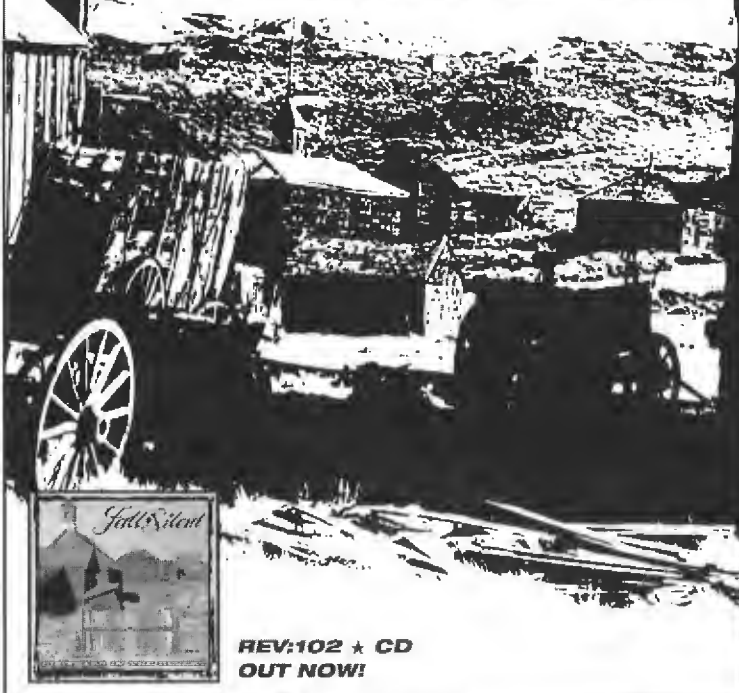
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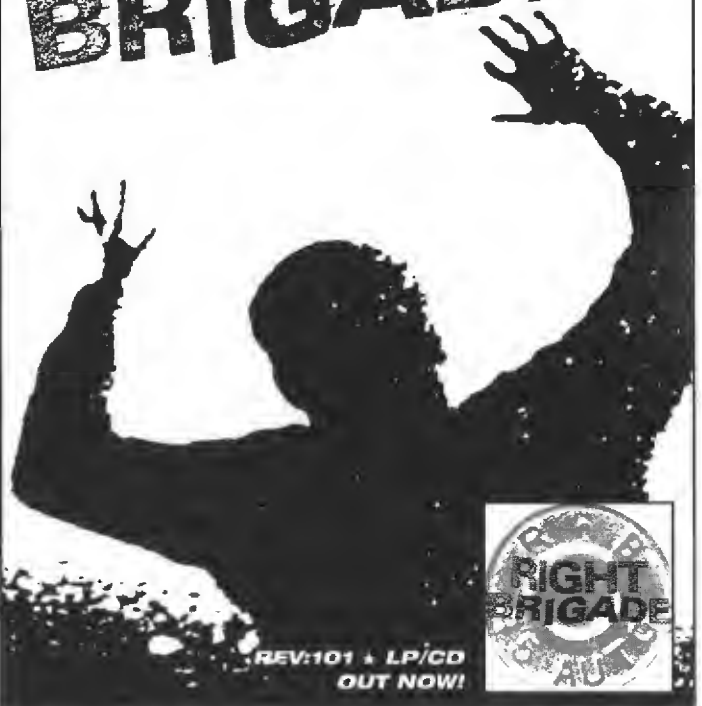
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an awesome job on the last record, but we wanted to do everything different this time around. Plus my boy Richie from Krutch was helping out with shit so it all worked out.

Were there certain things that you wanted to change from Out To Win to this one? Yeah... we wanted the stuff to sound better. You know we were happy with out2win, but we thought we could do a way better job the 2nd time around. I think we did it too.

While Mushmouth played a lot of shows in support of Out To Win most were around the PA, NY area leaving the rest of the US, Canada and overseas out of the mix and rather disappointed. Can we expect to see Out To Win on a tour to support Lift The Curse?



else. I personally think that the worst thing about the hardcore scene today is it has too many whining babies in it. Stupid politically correct kids complaining about this and that. It's fucking hardcore. HARD-CORE. If these kids don't like it, they should get the fuck out. People who complain about dancing too hard and fights and this and that. Shit it was a lot worse 10 years ago. The internet don't help either. People need to chill the fuck out and enjoy it for what it is. I love it cuz it's the most aggressive type of music scene out there. Fights are bound to happen in this type of scene. It sucks when someone gets hurt, but it's gonna happen when everyone is going nuts swinging their arms and kicking and shit. Deal with it or don't come to the



"Yeah, it's kinda hard sometimes to play when everybody has jobs and shit. Honestly there's no money in hardcore. We're all older and gotta work and pay bills and shit. None of us live at home and are supported by mommy and daddy like a lot of these bands out there. We try to play as much as we can. After the cd was recorded we decided to take some time off in the months following till the cd came out. Yeah we're definitely planning on doing some heavy touring with this record. We're all more or less gonna quit our jobs to hit the road. Canada, Europe, and Japan are definite possibilities as well."

"Lift the Curse" is their second release for Triple Crown Records and unlike a lot of bands these days, the band has nothing bad to say about the label and how they've been treated."

Triple Crown has done us right so far. Fred at the label has been looking out for us since we signed with him a couple years ago. The main reason we went with Triple Crown was that they were going to pay more attention to us than some of these other labels with so many bands on the roster. We didn't want to get lost in the mix. There's a lot of bands out there that talk shit on the labels they're signed to. That's one problem that we don't have. We're definitely happy so far. Anytime we have a problem with anything shit gets worked out. They're doing their job and we can't complain."

With bands hating the labels they're on and labels being accused of "ripping off" bands among other things, does Out To Win feel that is the worst thing going on in the hardcore scene today?

"Well this is my own opinion and not anyone

shows. Yeah hardcore is getting more business and money involved. What can you do? There's a lot of awesome bands out there and it's inevitable. Yeah it kinda sucks cuz it's not so underground anymore, but I still love it. I still like going to shows and shit. It's getting bigger and people are just trying to capitalize on that."

With the band looking to gain lost momentum due to the name change the band has a message for those who think the band is done, "everybody check out the new record "Lift The Curse". You can find it pretty much anywhere that sells heavy music. We'll be touring all over soon to support this record. Check out the band at www.mushmouth.net or at www.triplecrownrecords.com

All Out War



It's been a year since Mike Score and the boys released the now classic cd "For Those Who Were Crucified". Well Score and the boys are back and they're looking to show the pretenders how it's done. If you've seen the band live in the last year, no doubt you've heard some of the new material and noticed the "new and improved" Mike Score who says it like it is. All Out War is the first band to repeat in Full Contact and for good reason. Tell us about the new cd (produced by studio, how many songs, how does it compare to "For Those Who Were Crucified"?)

"The new cd is called "Condemned To Suffer" and we are going to record it at Max Trax in Albany NY and it will be produced by Paul Benedetti. He did the Skinless record it's out on Eclipse as well as Stigmata and others. I think it will have 12 new songs as well as some covers."

What covers are you thinking of doing?

"Hopefully an Absolution, Negative Approach and a Cryptic Slaughter cover, but I don't know what songs the other guys may

want to do."

What are the songs on the new cd about?

"Basically they deal with the same subject matter as before. The only difference is they are much more direct. There is also a song called "Hypocrites Of The Revolution" which is about 95% of the "scene"

You've been playing a few new songs out for a while, how's the response been?

"Really good actually."

Was writing for this cd harder or different than the last one with all the new band members? How has the writing changed etc. & how's in the band now?

"No, not really, because musically this is by far the best lineup we have ever had. Add to that the fact that they really want to be in the band and work is another factor that really helps out. Things have changed, but for the better"

You've been doing alot of tours, both metal and hardcore, what's the difference between the two in terms of response, support etc?

"Difference? I don't know. Hair length maybe! The metal tours have been great because it is not as divided as all the little

nerd hardcore cliques. Hardcore is a great thing if it is the way it was when I first started going to shows. Honestly, I don't know what it is now. So many kids trying to tell everyone else what hardcore is and is not and in the process they become the hypocrites going. In the long run, both scenes have their share of close minded hater's and either way it doesn't affect my life or the way I do things, so who cares? We just get up there and play"

Do you think the scene is watered down with too many bands, labels, labels trying too hard to make money and be mainstream (I'm not naming names here). I personally feel that the scene is becoming like the NFL or something with too many teams and not enough talent. Would you agree?

"First off, as far as labels go, I don't give a fuck what they do. I don't own a label and they can do what they want. More than half the bands that they think are going to launch them into the mainstream suck. But hey, most bands you hear on the radio suck so maybe they're onto something. As far as hardcore being watered down there are really a lot of really great bands out there and there are a



lot of bands that are terrible. The problem is that people don't know how to put on a good show. 4 bands, that's all you need. Maybe 5. Who really wants to sit through 11 bands that you never heard of just to see the 12th band you paid to see? I don't know who started the idea of having these huge shows all the time. I can see it if it's a fest with bands that are known and there is a demand to see them, but most times it's not the case. No one shows up because they don't want to be there for 8 hours. Then the jerk that threw the show is crying poverty."

I've noticed that hardcore kids consider bands like AOW metal and labels like Metal Blade or Relapse consider you hardcore. Where does the line between metal and hardcore appear and what kind of fear of a better word, confusion affect the band?

"It doesn't affect the band because we don't care. Call us what you want. Play your little game. Put labels on everything and then go to hell. It doesn't matter. We don't fit in and that's cool with us. I'm not out to impress you and to play this game. You want that, great. But it's not coming from us."

Over the last while there's been stories of you going off at shows and ripping into the kiddies. Was there something that set you off besides all the touring and lame hardcore kids?

"I don't really rip into them, I tell them the truth. I want them to know right off where we stand. We aren't a band that's going to come up there and cry and try and be some pseudo-intellectual type. We are not carrying

the metal banner or the hardcore banner or trying to be down to get scene points. It's so funny how all these proper middle class nerds rally around a cause, speak out and in reality have no grasp of our what they're talking. Hardcore needs to be a little more political, but if you are going to talk politics, know what it is you're talking about before you run your mouth. Don't carry a flag and point fingers just because some pampered fuck corporate ruler hardcore singer told you to. Hardcore changed for the worst and to all you 15 year old youth crew "B.I." school kids" computer herds, it's not because of metal bands infiltrating the scene, it's because



everyone runs their mouth and have no idea what they are talking about."

You mentioned that hardcore is less political (and I think less thought provoking) how did hardcore lose the ability to think or provoke thought to just becoming bad pop or wanna be tuff guy



metal?

"Bad pop and wanna be tuff guy metal really played a huge part in the downfall of hardcore. Also the whole pretty boy image thing helped kill it. This whole thing, like I said, has turned into safe prepackaged rebellion, full of pampered brats who drive their mom's Lexus to the shows and then cry that it costs \$400 to get in. It has become this whole mainstream thing that puts on a mask and passes itself off as something so viril, cutting edge and underground. What a joke! You've got kids ruining shit by trying to be hard when they're not, trying to be the socially elite, you've got uneducated morons trying to be intellectual and you've got skinny nerds crying about lost love. You've got everything but people being real. If you don't like it, fuck off, it's the truth."

Do you think people our age who were in the scene 10 or 15 years ago are the last of





the people who **REALLY** understand what the scene was and **IS** supposed to be about? "I wouldn't say the only people, because there really is a lot of f---s out there who are really sincere and are not hypocrites and know the deal. Another thing, is there are a lot of people out there who fucking suck. They are totally full of shit and the worst part of that is they know the deal. They are so fucking afraid that the big little slick neds that have become the status quo in this thing won't like them so they go right along with the game. There are a lot of people who will sell their soul to be a part of this. Whatever you want to call it."

Who are some of the old school h/c bands you'd like to see again if you could?

Negative Approach, John Joseph and Harley on the same tag. Absolution, Outhurst, Krakdown, Cryptic Slaughter, Supertouch, Citizens Arrest, Pagan Babies, Sheet Terror with Blake, Nihilistics, there are so many bands that were great, I can't remember them all. Some people knew about, some they didn't, but they were all great bands."

With all the touring, is there something that you've noticed about the hardcore scene that maybe you never noticed before?

"Yeah, everyone's full of shit!"

What are the plans for the new cd in terms of tours etc? Can we look for an AOW video with pleather ala Earth Crisis?

"We are going to be touring non-stop after the record comes out. No videos for us. Do you honestly think someone is going to put out an AOW video?"

Final thoughts?

"What did all the labeling start? What the hell is scream? There are so many really great bands out there that don't fit into any label of "hardcore" so they go unnoticed. 100 Demons, Ringworm, Cold As Life, 3 of the best bands out there and they don't get half the recognition they deserve. Why? Because they are the honest people that are really hardcore. To the scene now is who is the trend this week who is fashionable at the moment? Hardcore used to be about crazy people who did not or would not fit in anywhere else. It was where kids went when they didn't belong anywhere else! Is that still true? No fucking way! Most kids in the scene today only accept you if you are exactly the same clone as everyone else. Hardcore now is just packages safe rebellion for the social climbers to pretend they are cutting edge. There is no real social movement going on in hardcore or underground music in general right now. It's all just neatly packaged crap and the majority is just buying into. And the funny thing is that there are a lot of bands who will come out and run their mouths about how socially conscious they are and about how open they are and you know what they're full of shit.

They say this and most of them are the godd---est. They spit out all these slogans just to belong "Break down the Walls" they say. Yeah right. They break down the wall just to hide behind it when they are on the Fuck them. If this is hardcore, I'm glad we're a heavy metal band. So in the meantime, put your colored vinyl, cry on the internet, go to ebay and get your used Youth of Today shirt, pack in by the hundreds when Saves the Day plays, and convince yourself how underground, crazy, ass-kick and hip you are."

Shout outs...

What's up to 100 Demons, Ringworm, Cold As Life, Death Threat, Discipline, Sworn Enemy, Saved by Grace, No Innocent Victim, ECH, Lilychub Sandwich, Dying Fetus, Diceast, Reach The Sky, Buried Alive and to all our friends, you know who you are! Thanks to Rod for hooking up the interview.

Since Full Contact interview, AOW, rumors of the bands breakup have circulated around the scene. Victory is stating that they are currently trying to find a new drummer before they record the next cd.



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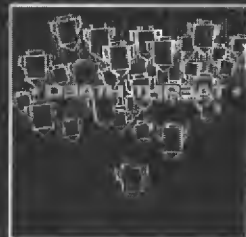
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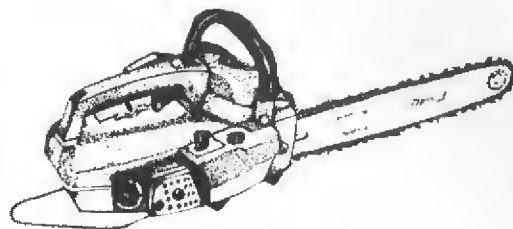
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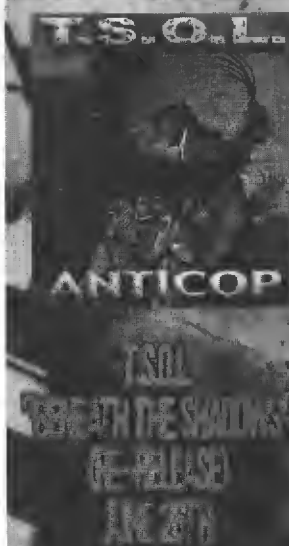
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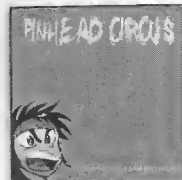
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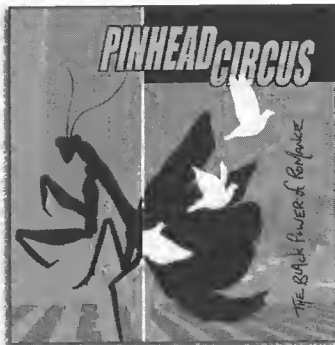
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Dropkick Murphys

The Dropkick Murphys are one of the hardcore/punk scenes fastest growing bands. With their new release "Sing Loud, Sing Proud" (Epitaph), the band looks to be heading for huge success and a year of big tours. We talked to vocalist Al Barr as they were starting off their first tour in support of the new cd.

Interview by Brendan NBE photos by RJFC

What were the reasons behind Rick Barton stepping down as guitarist?

He was getting up there in age and for lack of a better way of putting it, he wasn't making the kind of money he needed to support his three kids and he had just married a then 19 year old Swedish girl and he being a year shy of 40... There was just a lot of upheaval in his life and it just wasn't working out with all the time the band demands of you, so he decided to bow out.

Was it tough to see him go and did you have any doubts as to whether you would carry on without him?

No, we never had a doubt that we'd carry on without him. The band is interesting that way because we're able to carry on, and that's the beauty of this band, that it's been able to go through major lineup changes and it has still been able to endure and manage to get members that have the spirit of what the band is about in their hearts so that it carries through and carries on.

I've noticed that you've had a bit of new additions on the road. Who's who?

When Rick was still in the band we added James Lynch who had been with the Ducky Boys and Pinkerton Thugs and a bunch of other bands from Boston. When Rick left, we didn't want to go back to just single guitar, so we got "The Kid" Mark Orell, who was 17 at

the time, now 18. Basically with the fiddle, pipes, mandolin and tin whistle, we had younger guys that the band met through touring that said, "hey, we love the band and we can devote our time to doing it and we can play these instruments," where before on the records we always had people that could do the records, but they were older guys and couldn't devote themselves to going on the road and certainly weren't going to get in the van to go do some punk rock tour. They lived totally different lives. They played the Celtic music and that was it. Now we've got kids who are into punk rock that play the Celtic instruments, so we can bring the whole thing to the live show.

Are they going to be permanent additions to the band?

Yeah, definitely.

Did you approach writing your new record any differently knowing that you'd be able to bring the whole thing on the road?

I think we were able to use those instruments in the studio more liberally. It's weird. It wasn't so much like a conscious effort, because I think we would have made the record we did anyways, regardless of whether we had these guys on the road with us. The thing was that we had recently accepted these members and had started bringing the instrumentation to so many older songs that before didn't have it, so when this record came about we weren't really bogged down by any limitation of "well, when we get on the road, can we do

this or can we do that" because we had the players... We don't ever intend to do this or that, it just kind of happens. It's like a big confusing pile that ends up in some kind of order at the end.

How does one of your songs come about?

Each one is different. Sometimes it just happens really quickly and everything falls into place, and other times it's an arduous push up hill where we almost walk away from songs and say, "ok, this wasn't meant to be..." and then there's one guy that says "let's not give up on it yet. Let's try this" and then it happens. Every song varies.

How would you say you have grown as a band since the last record?

I think having played almost 400 shows since I've been in the band would have a lot to do with that. I think because of that fact, we're a stronger band for that. We're all on the same page. It's reflected by the work we've done. Having spent so much time together playing together you develop that rapport with each other and it just kind of clicks. That's kind of what happens. Either that or you wind up punching and killing each other.

Were you a lot more involved with the writing process this time around?

Yes, also musically. I was contributing on both sides so it was great.

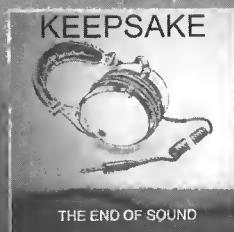
How was it that you came to be in this band? What happened with the Bruisers?

Nothing really happened with the Bruisers.



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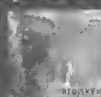
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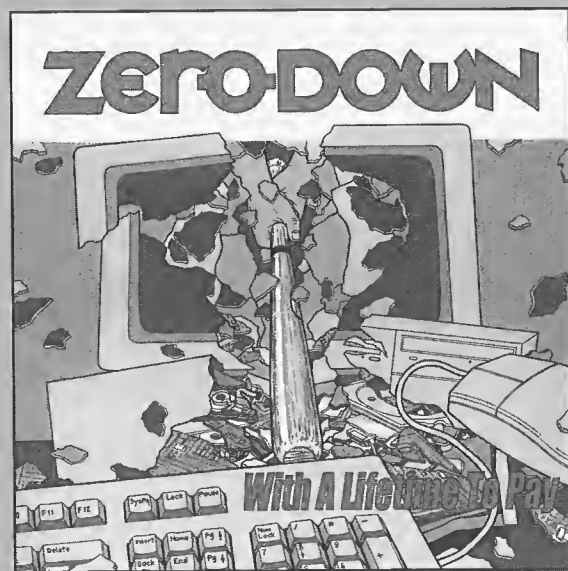
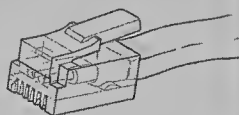
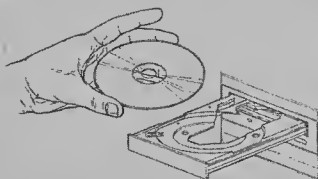
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I'd done the Bruisers for ten years and had gone through seventeen line ups. I came back from a tour in Europe and decided I didn't want to do that anymore. And, at the same time, had played shows and known the Dropicks for awhile and had seen their rise to success, in terms of a lot of people were getting into them. I was psyched for them, but at the same time, I'd done this for ten years and I'm going to call it cause I just can't do this anymore. I'd turned thirty years old and I said when I was twenty that I'd give it ten years of my life and see what happens. You know, I had taken it to where I thought I could take it no further. So that was that. Mike quit Dropicks and they were trying out a lot of people unsuccessfully and they had me come down and jam with them one day and they really like what I sounded like on a lot of their newer stuff, which ended up being The Gang's All Here.... It all clicked and it fell together.

Do you have any regrets that the Bruisers only got to that point?

No, I don't ever regret anything. From the time that the Bruisers... When we started in '83, the scene was so different. I'd been singing in punk rock bands since 1983, when I was fifteen. I've seen punk rock change for the good and for the bad, and I'm still a part of it for whatever reason. I've seen it change. People ask me, "is punk the same as it was then?" Punk was never supposed to be popular. If you had more than twenty kids at a show, that was unfathomable. Now, it's a whole different thing. You can get punk rock mainstream. It's just different, which is great. I'm not complaining. I don't regret anything, really. I did what I did with the Bruisers and it made me who I am today and I guess it gave me the model to do what I do with the Dropicks.

How would you say that the scene in Boston has changed over the last few years? What is it like now as compared to a few years ago?

Do you think it's getting better?

I'd say there are a lot more people in the scene. Kids are getting into punk rock at younger years and they seem to be staying with it longer. I'm seeing a lot of good young bands. I'm not so that the scene has changed so much... It's just gotten more popular, so of course that's going to change it.

It seems almost so big though. Most of what I see in Boston is mostly big shows because the venues are tough to come by...

That's a whole different animal when you talk about venues in Boston... Our "Firebomb on Landsdown St." and all... We wound up playing Landsdown Street after many other punk bands played there... Cock sparrer and other ones did and basically we just realized that by leaving Landsdown our fans were the ones that were suffering. We were able to get it so that we could do an all ages show and that's the deal we have with them now that we do all ages shows. But Boston's scene has changed completely... you had the Channel, the Rat. A lot of the clubs Boston was known for aren't around anymore. There's this explosion of bands and there's no venues... It sucks. It's a drag.

What are some up and coming bands that you like from Boston and other areas?

Oh, man... Whenever people ask me this, I draw a big fucking blank. The Vigilantes are great. Lost City Angels are a great band. Let's see, what other bands have I heard lately... Like I said, I draw a big fucking blank. You'd think that through a zillion interviews I'd get good at this... They're not new, but Toxic Narcotic have been doing it for years and

years and deserve respect because they've been doing it for so fucking long. Let me see... I'm hearing rumblings that Blood for Blood are maybe going to continue. I'm hoping for that.

That would be great.

Yeah, it would be. But, as far as new bands, there are a bunch of great bands that broke up... The Trouble, The Duck Boys, The Last City Angels for sure... check 'em out.

With punk rock being as commercially acceptable as it is, what were your thoughts on being a part of such a large scale tour as the Warped Tour? Was it what you expected going into it?

Yeah, I mean somewhat. We had done five or six shows the year before with Rancid and Bad Religion and you know that was like our first exposure to the whole Festival tours. And, I had done actually with the Bruisers when Madball took us to Europe back in '94 we had done a couple of festival-type set ups so I knew a little of what to expect. It was great in some aspects because you got to spend your summer outside and instead of like when you do the club circuit... You've got the whole sleep-in-the-day, up-all-night thing and it was nice to do the opposite, like actually have your summer... In some places it was great. In other places, you were like "why the fuck are we here?" I think overall it was great. It was a good thing for the band to do, but I don't think we'd do it again. It's not something we want to get known for doing a lot of. We really like the clubs... I think you can play a club that holds 1,500 people and still have an intimate show as opposed to outside, if you know what I mean.

Exactly. Outside it never sounds as good. There's no place for the sound to bounce off of. You could go out there, and some days, you play for as many as 20,000 people, and



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you could go out there and say "ah, your mother sucks dick" and everybody would scream because it's like chaos and you're wondering how many people are watching you and how many people are actually just milling about in the chaos.

Did you get any negative reactions from being a part of something like that... kids saying that it's not punk rock or that it supports this or that corporation or other bullshit like that?

We were the band that was jumping the barricade and fighting with the people that were complaining to us. So, on that tour, like we were the band that were known for that, so people knew where we stood on that right away. There were a couple of instances on the Warped Tour where there were some complaints thrown, and, if you're in a club and people talk shit, it's on, let's go. On the Warped Tour, we kind of brought that mentality to the stage and it was kind of interesting how it worked. We had a few malays where people were just like "hey, this is the Warped Tour. You're not supposed to do that." So, for what that's worth, if people want to fucking complain about what a band does to try to make themselves get a little bit

further with trying to do what they're doing, I think that it's just silly. I think you need to examine what you're even listening to music for. We're just trying to get as many people to listen to us as possible, and that's a great way of doing it. There are definitely a lot more different kinds of people listening to the band now, exposed to us, so that's good. Dropkick Murphys have toured with a lot of mixed bills lately. Have you found that the people have been receptive, like with the Motorhead tour, for example, you had Motorhead, Hatebreed...

(Laughing) We're not going to talk about Motorhead. You know, it's funny, we do a lot of eclectic different things and it's amazing how accepting people are. We've played with, they're great friends of mine anyway, but we've played with Metallica, Hatebreed, and, like you said, Motorhead... Well, that's more like we went on tour with Motorhead. On the Motorhead tour, people were paying the \$25 to see Motorhead and they didn't care who was opening for them. But, we've played with a lot of different kinds of bands, harder bands, and we've had those crowds come in and totally... We played Omm. Gro-Mag's Hardcore Festival party in Holland this past

November and it was an amazing show. It was total hardcore, for the most part, metal-edged hardcore crunching bands, and people moshing, and their doing kung-fu style dancing and I stuff and we got there and I was like, "man, what the hell do we have to offer to this?" And, we came out and I people went nuts for us. It just goes to show, this music taps a whole new level of... I think the Dropkicks are able to do that with our influence being in the folk... We're able to circumnavigate that kind of attitude of "oh, they're not like this" or "they don't get that." It's like a lot of these kids heard the Irish folk growing up in their household so it's like a throwback to home life.

What do you think is left to accomplish for the Dropkick Murphys?

There is a lot for us to accomplish, man. We have a lot of touring to do. We just want to play for as many people as we can and I'm not saying that in the capacity of stadiums. I just mean tour as much as possible, and, hopefully, get as many people tuned into the music as we can.

Do you have any final closing comments? Check out Sing Loud, Sing Proud and stick to your guns.





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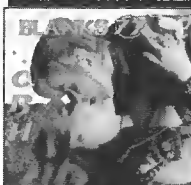


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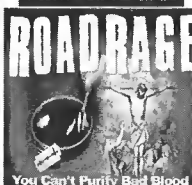
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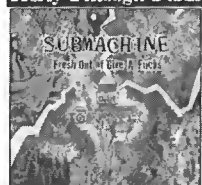
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Tony Hawk



Tony Hawk is by far the most famous skater today. Hawk's 20+ year career has inspired many a kid to hook-up with a skateboard and try and imitate Hawk's long list of patented tricks. Now after landing the infamous 900, Hawk is concentrating on promoting the sport he dominated for so many years through his videos, Playstation games and his biography *Tony Hawk's Occupation: Skateboarder*. Even though he's retired from competition, Hawk still spends most of his time on the road doing demos, judging at shows and now commenting at events. We got a chance to ask Tony about his career, his book, the skate industry and the future.

You mentioned that the skate scene needs a type of "union" or "Group" to lookout/protect for skaters from being taken advantage of. Is this something you would consider starting or having a hand in? I would like to be heavily involved, but I couldn't devote the necessary time to it right now. There are a couple of entities working on this very thing and I have been trying to guide them the best I can.

What do you think are some of the things this group or union should be looking at doing to protect skaters and improve the skating scene in General?

I think video and photo usage rights is a big issue. Too many times, there has been footage or photos of skaters sold by photographers and/or stock agencies without consent of the featured rider(s). They are sold to big companies for large sums of money. The skater(s) in the photo or footage rarely see a dime. This has to change. We also need a governing organization to oversee events in terms of prize money, appearance fees, and treatment of athletes.

You have been skating for over 20 years, do you think some of the kids just getting into the scene to get sponsored, or for the loot instead of for the love of skating?

I think there has always been a faction of skaters caught up in these issues more than enjoying themselves. It's just on a bigger scale now. It is also different because kids see that it is now possible to make a living at it. Professional skating didn't look as glamorous in the past.

How has the skate industry changed over the years good and bad? It is more diverse than ever - it is no longer a small number of companies controlling the industry (like in the 80's). The main companies are skater-owned and operated and they know what's up.

You mentioned in your book your experience with Duane Peters. Did you ever meet him again and become friends or get a different opinion of him?

Not really. I read something that he wrote in *Thrasher* about how happy he was that my dad died.

Skaters are known as being, lets say, a little over the top at times as well as sexist. Lots of people I know who aren't into the skate scene remember things like Gator murdering his girlfriend and stories like that. Do you think that there is a stereotype of skaters that perhaps hurts the scene?

Not as much as a few years ago. Skating has always been viewed as rebellious, but it's no longer considered a criminal activity. The more people see skating and the attitudes of skaters on TV, the more they appreciate it.

How would you explain the popularity in the skate scene over the last decade? With events like the X Games and Gravity Games and do you think that it's popularity will water it down, or change it in a negative way?

The televised events have brought the competition aspect more into the limelight. They have definitely helped to increase skating's popularity. I don't see it in a negative light - the people who have always done it for the sake of purity can still continue to do so. They may actually have more places to skate now.

Besides doing demos, tv commentary, what else are you looking at doing in terms of the skate scene?

More videos and video games. I would like to work on a feature-length movie that genuinely represents skateboard life.

What does it feel like to have a PS Game with your name on it and do you feel like a role model to kids?

The game has been the most unexpected success of my career. I am proud to be a part of it. I feel like a role model to my sons. I am happy



that other kids take what I do as an example, but it was never my intention.

What made you decide to do the book and what were you hoping to get out of doing it?

I felt like I had interesting stories to tell. I also wanted to give some perspective on skating's history and to dispel any myths about being a professional skateboarder. I wanted to show newer kids that there is much more to skating than a 900.

Is there anything in your career that you regret or would have done different?

I would have never signed on to do Tony Hawk Skate Bags in the 80's. Everything the company did was cheesy - and I signed all approval rights away. But it was a good learning process, so I really don't regret it.

Do you think it's easier or harder for skaters to get sponsored then in the past and do you think it means the same to be sponsored as it was when you first got sponsored?

Nobody cared too much about being sponsored (or skating) when I was growing up

- it just meant that you sporadically got free boards. It is much more of a status symbol now. It's a little easier now because there are so many companies and skate shops with teams. If you've got the skills, you're bound to get noticed.

Who are the top 5 skaters today and why?

Bob Burnquist - he is doing things on vert that others could only dream of (myself included).

Eric Koston - smooth, technical, consistent, and confident. Natural grace.

Heath Kirchart - If Heath has an idea to do something, it is guaranteed to be groundbreaking. And he'll pull it.

Arto Saari - newcomer to the pro scene. Taking technical skating to new limits.

Colin McKay - street tech meets vert in the best way.

What skater today would you interview if given the chance and what would you ask them?

Eddie Elguera. I would like to find out if he realizes the effect he had on modern vert skating.

What is the best skate event for a skater to be involved with, not for the cash but for the event itself?

Anything that benefits charities, such as the annual Make-a-Wish benefit at Southside Skatepark in Houston.

Tell us about Birdhouse and the Birdhouse team and what do you look for when adding a team member?

We look for overall talent and unique personalities. We want skaters that are self-motivated. All of our guys are self-sufficient, but also cohesive.

Any final comments, thoughts...

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THE BAD LUCK

If you're one of the many who feel that hardcore has become safe over the last couple of years, you're not alone. Bad Luck 13 Riot Extravaganza have taken upon themselves to give the comfy hardcore scene a wake-up call. With barbed wire baseball bats, fire bombs and 40oz bottles being hurled into the crowd, Bad Luck take a page out of the GG Allin/Al Duce school of live performance. Add to that some of the hardest core to come out in a while and you've got kids either destroying clubs or crying about how Bad Luck are ruining the scene with their mindless violence and controversial lyrical content. With their newest release, *We Kill Children* which has great songs such as "The Columbine High Alma mater", "Stabbin' You Up" and of course "We Kill Children", Bad Luck has a lot of hardcore kids running scared.

Tell us about how the band got started and why?

Met, King Of The White People: When I moved back to Philly about three and a half years ago some of my boys were in this band called Snail Trail. Basically their whole thing was to piss everyone off. They played a vegan fest and threw sausage and hamburger at the crowd, they started lots of riots and basically just fucked shit up everywhere they went. A point came when they needed a new drummer so I stepped in. Before I was in the band they were total punk rock, but with the addition of myself and Super Doctor Evil Balls the band took on a more menacing metal sound. After about 5 shows, numerous member changes we finally got the band to what it is today, a sheer

killing machine. El Duce Allin: Basically Bad Luck 13 is product of a bunch of old friends who were a bunch of psychopaths and fuck-ups who decided that punk rock and hardcore was becoming way too soft and was straying way too far from what it should be.

There's some people in the hardcore scene who feel that bands like Bad Luck and OLC/Pitboss are ruining the scene with what they are saying in their songs. What do you think about those people and their claims, if anything?

Dealer Steve: Well I think those people haven't been in the scene too long and look at what shows they go to. Boys Sets Fire

(who bought coke of us and sucks dick) Poison the Well (who I hope to sell coke to one day) and Saves the Day (a band that I enjoy and listen to regularly even though the lead singer has herpes). Anyway can you call this hardcore. Met, King Of The White People: I can't speak for any other bands, but as far as us ruining any scene, that's ludicrous. As for the lyrics, how do our lyrics ruin hardcore. How does a song about raping kids, doing mass amounts of drugs and going on a shooting rampage ruin hardcore. Last I checked these were not problems in hardcore. As far as what we do live, what we do is ruin shit for ourselves. Every time a riot breaks out at



GEAR

By Steve Errett

Welcome to Gear, the newest addition to Full Contact Magazine, where we'll be testing the newest equipment for professional and amateur musicians. This isn't going to be a lame read the brochure type article; We want to call it the way it is. If the equipment sucks, we're gonna tell you that. This issue we got our hot little hands on two Yamaha electric guitars. Our thanks to Yamaha for quick delivery of some fine guitars.

line noise and had a nice warm sound. Using my trusty DS-1 distortion pedal, I could still here the warm sound, and got the right amount of feedback to make me smile. Going into a UA100, there was almost no line noise, and recorded a very clean signal. As for the construction of this guitar, this is the one to take on the road. It was balanced perfectly with a strap, or sitting down, it seemed to be strong enough to handle

stage dives, continuous jumping and smacking the your lead singer when he's out of control. A very nice guitar that seems like it can handle the road and its abuse.

The Second Guitar we reviewed was the RGX-TT. This was built pretty much the same as the RGX-420, with a more studio/home musician in mind. The RGX-TT has a bolt on neck, Wikenon VS100 tremolo, Sperzel locking tuners, two single coil pick-ups (center and neck) and a hum-

bucker at the bridge. This interesting thing about this guitar is the nice little button on it. The button is a coil capacitor cut, which changes the pick-up from a humbucker to a single coil and the 5-way selector switch can select neck, neck/middle, middle, middle/bridge, or bridge pick-up. This is a sweet guitar, it plays fast like the RGX-420; shares a similar styled thin neck and perfectly balanced body standing or seated. The sound was also like the RGX-420, very clean digital and analog with very little line noise. This Guitar was built strong enough for average road duty, but with too many knobs and buttons for an aggressive guitar player. Also you wouldn't want to mess up the beautiful transparent finish this has. This is the guitar you love, and leave at the studio or home.

The first was the RGX-420 TT equipped with a bolt on neck, a VT100 locking tremolo and 2 humbucking pickups, the RGX-420 looked sweet right out of the box. If you're like me and like a nice thin fast neck, then you'll love this guitar. It has a fast neck that was smooth from the first fret up to the 24th. I tuned down to a C, locked the strings and started playing. Even after several dive bombs, the strings kept in tune, the Wikenon VS100 tremolo was smooth and seemed to come to perfect position every time. The pickups had nice consistent sound both analog and digital. Plugged into an amp, there was very little



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one of our shows it just makes it harder for us to get more, not any other band. It kind of sucks because at this point we have it down to a science as far as preventing and starting them if we need to. We now won't play a club unless all the chairs, tables, anything that can be thrown are put away. We make sure mirrors and windows are covered and we cover the monitors and use our own mics. As long as the club does this their club can't get wrecked. Don't get me wrong, I like love a good riot just as much as the next guy, but we have to scatter them a bit more so we can keep playing. As far as I'm concerned we're about the most interesting thing going on in hardcore.

Tell us about some of the more interesting shows you've had like the riot show when the police raided the show (which appears in the cd)?

Met, King Of The White People: There's been so many. The one on the cd is from a Mischief Night show we organized. Basically the cops thought they we're busting a rave, but were quickly surprised to find a bunch of drunk unruly mother fuckers who didn't want to stop partying. So basically the cops came in and got bottles thrown at them, roman candles shot at them it... was fucking mayhem! We had many shows like that, but not all made the papers and news. The con cars in the cd are actually from another show we did in Upper Darby, PA. It was a full on bar brawl with chairs flying over the bar, cases getting smashed. It was nuts! The Vault in Baltimore got pretty nuts. There were about 15 cop cars after that show. Actually when we played Baltimore again the owner of The Vault was waiting for us with cops, but couldn't really arrest us. The next night we played Jaxx in Virginia and the kids went ape shit and broke the front windows of the club, tore the stage apart and just fucked the club up. Basically we were greeted by cops in Baltimore and escorted out of Virginia by cops in just two days. The list goes on and on. All the footage from these shows will be available on our home video due out this summer. El Duce Allin: My personal favorite shows we ever played both lasted three minutes one was in Bound Brook NJ and the other one is Kensington Philadelphia every chair, table and window were broken we barely got out without getting arrested both clubs the kids hated the owners and took it out there revenge while we played... all of our shows are always great there is always blood nudity beer drugs and violence what else could you want.

Is it hard to get shows now with your reputation for attacking the crowd and destroying the clubs?

Met, King Of The White People: Of course, but like I said we've kind of fixed that problem. So all we need is a few major shows to prove we can play a show without a riot and we'll start getting booked again. The show was pretty crazy as it is, so we really don't need a riot every show.

How would you describe the hardcore scene today since you first got into it?

Dealing, Steve: Lets see when I got into hardcore around like 93 everyone was pretty much straight edge and now in the 01 I make a lot of money off the scene. I just hope more kids sell out so my 1st quarter sales go up and I can get that Audi A4. Met, King Of The White People: I got into the scene in 1981 so it's completely changed. Back then they had these things called Punk Fests in Philly and you would see a band like Executive Slacks [Industrial] to The Sadistic Exploits [Anarchy punks] to Seeds Of Terror [Skatecore]. Anything underground was either New wave or Punk. Now you have five different genres of punk, five different genres of hardcore, it's ridiculous. Back then you'd go to a show and it was interesting. Now you go and

all the kids act, look and all the bands sound the same. Back then it was about being outrageous now it's about being pc or being vegan or being a wanna be tough guy from the sticks who's pants are about 5 inches too wide and too long for his body.

Right now hardcore is just ridiculous! Murphy's Law... now that's a hardcore band! That's the kind of band I want to see. But I guess kids have got to kids. Me I'm 31 now, so I'm not into following all that trendy shit. I just chill out with the older heads, drink our beer, do our drugs and watch the show. El Duce Allin: The first show I ever went to was Venom and Black Flag in 85/86 there were no kids crying in sweaters there.... It was real back in the day you were scared to go to shows, people didn't welcome you with open arms you had to earn your place there were plenty of fights. You got fucked with just being punk or hardcore now the rest of world loves you if you are. I think punk and hardcore is pretty much dead....were trying to bring back to real thing.

Would you agree that hardcore has become too much of an industry compared too the old days?



Met, King Of The White People: Of course. Back then DIY meant DIY. Very few bands had real distribution. Shit I remember when if a punk record came out you bought it just because there wasn't that many coming out. I wasn't in the business back then, but since I've been in the business I've seen a change. Now you have hardcore bands doing MTV quality videos, you have Cave In in fucking Spin Magazine, it's crazy... crazy I tell ya!

currently recording for a slew of compilations and a split with Arson. We'll use these new tracks to shop the band. There has been interest from some pretty big indies, but even some of the most "extreme" labels are too scared to take us on even know they could sell a shitload of our records. Either way we'll have something new out mid 2001. **Will you be doing more shows outside the NY/PA area, say up NY state?**

Anything you would like to say, final thoughts?

El Duce Allin: I'll ask anyone that wants us to play try to bother someone and get us a show we'll play anywhere, as I said before we are just trying to bring back the fear in hardcore we just do what we would want to see a band do. Sometimes I wish I wasn't in Bad Luck so I could go to a Bad Luck show and see a band do what we do.....maybe we'll start a new revolution of bands doing what we are doing. And please send us beer and drugs we don't have any money....Met, King Of The White People: Just look out for the video and our



What bands are representing true hardcore?

Met, King Of The White People: Pitboss 2000, Skarhead, Pansy Division, The Toilet Boys... these are all bands that are in one way or another going against the grain whether musically, appearance wise, lyrically, whatever. Hardcore was always about pushing the envelope, getting a message out. I think everyone has heard the different messages enough, so let's concentrate on making hardcore controversial and dangerous again. Kill Your Idols are good too.

Is there going to be a new cd coming soon, and if so what can we expect?

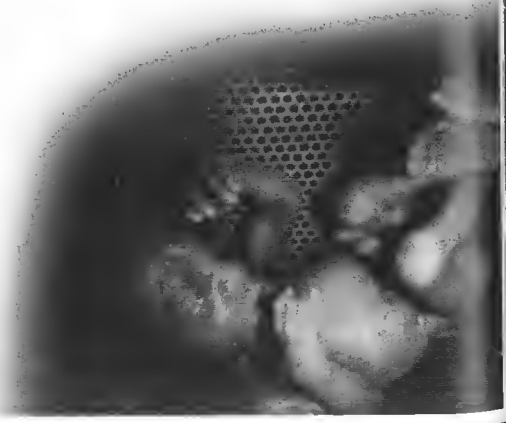
Met, King Of The White People: Were

Met, King Of The White People: We'll play anywhere that will book us. So if you're reading this and want to book us email toodhype@aol.com and we'll talk.

What is the story behind the infamous bachelor party in Las Vegas?

El Duce Allin: One of the members of Bad Luck got married recently so thirty of flew out to Vegas for a crazy time. This party featured the normal stripper shit but also our good friend Bridget the Midget showed up and shit got pretty crazy... put it this way we turned Vegas into a Bad Luck show plenty of violence and hotel destruction and of course booze vomit and drugs.....

split with Arson on Resurrection AD Records. On another note Chord Magazine is looking for mass amounts of sick shit for the Chord Magazine Home Invasion video. The video will be full of sick footage [ala Jackass/CKY], music videos, interviews, random acts of crime, graffiti and more. If you think you have or could create something worthy drop us a line at toodhype@aol.com



Cold As Life



With horror stories of what happens when you cross their path, Cold As Life were one of the feared bands in hardcore. Plus the mere fact they LIVE in Detroit makes these guys a band no one wanted to fuck with. And for good reason. After 13 years of terrorizing the hardcore scene CTYC have recently called it quits. However, with 3 members joining NY's Sworn Enemy DON'T YOU EVER FUCK AROUND!

Here's one of the last interviews with Jeff and Cold As Life shortly after the release of their last cd "Declination of Independence"

Interview by BrendanNBE and RodFC photos by RodFC

You put your stuff out yourself, have you had any offers from other people to release your stuff?

We've had offers. And we feel you know for

what's going on in this type of music we can pretty much do ourselves what these other people are doing at these labels. We've been to Europe a couple of times we're supposed to go to Japan we've been on tours in the states. that's the biggest part, our state tours lack, bad, They're always shitty little tiny fucking clubs, not that we're looking for any arena shit or anything like that, A real package a for real tour. That's lacked. We've been releasing our own shit for a while and we're starting to establish ourselves, we're almost respected for doing it ourselves. People are talking to us who never in the [past so where there were gaps, bridges are being built now.

What's been up with CTYC over the last year?

Johnny is half retarded right now popping pills. He's suspended until he can get his shit together. We'd like him to get his shit together we didn't fire him or anything like that. As far as Roy goes, Cold As Life has

been a band for 10 or 12 years and he's been there every step of the way. He got tired of going on these little tours and outing's to come back home to no job and shit and having to dig himself out of a financial hole again, so that's what he's doing. He got a good job, getting married and doing what 30 year olds do.

Tell us about the new cd and the process of putting it together etc.

We went to Vegas to do it for a while we got some guy who worked with Slayer and Sublime for a really cheap price. When we got down there he was supposed to lock out his studio for 12 days for us. When we got down there it was a totally different story. We ended up losing a lot of money and scratching everything we did down there and came back to Detroit under a lot of pressure to get it out because different distros gave us upfront money to help out with the recording costs so they were pressing and sweating us so we hurried it and we put it out. It did-

n't turn out how we wanted it to turn out at all. Not real happy at all. A lot of people were surprised, I think, by how many of the first cd you moved, so the second time around they're a lot more open to it.

How many of the first cd did you sell?

"It's about 16,000 now. If we had released our record with whatever label we could have sold 100,000 records and not made the same amount of money that we made off he last record. There's gives and takes too. Like I said the tours lack, some shows are wack, but it's going good. We were surprised by how many we sold."

Tell us about the newer material.

What are the new songs about and would you agree that there seems to be a spiritual vibe to it?

"Yeah, I think so, I think that I've come to a point in my life, you know what I mean, shit's been crazy my whole life and I've realized a few things too in the last few years and you know, so I think there's some realization. It's more conspiracy theory type shit with all that's going on in the world."

Tell us how Cold As Life got started for those who don't know the story.

"We were a destructo punk band from the late eighties early nineties and just kind of evolved into hardcore. It wasn't really anything we were serious about, it was just a bunch of idiots who gets together every 6 months and so many fights and riots would break out, we'd have to lay low for 6 months. We've been a band for 10 years but for the first 5 we only played like 6 shows you know. Then Rodney got shot and that put us back a couple of years. We tried to audition people but we just couldn't find people

we liked to work with. It took me awhile to get going on vocals so in just the last couple of years we started to get serious."

What led you from playing guitar and doing vocals to just vocals?

"I felt like I couldn't do either one 100% while I was doing both and I wanted to do one 100%. We couldn't find any singers, so I just dropped the guitar and got the big dawg and it was a 2 guitar band then, it still is we're just hoping Johnny gets his shit together, you know what I mean?"

You've had problems like that with members in the past.

"We've had people who've got their legs shot out, heroin overdoses. Detroit's a dark place and people get caught up in the bullshit. it seems like Cold As Life has had a lot of fuckers with baggage man."

It's more than just the music with the band, it's also the stories.

"There's a million of them."

Did you find the guy who murdered Rodney yet?

"He was actually arrested for it. He was booked and waiting for trial and his grandparents mortgaged their house and put down 50,000 to get him out and then he skated. So he's out there somewhere. he's had ties in Germany. He's been to Germany and stayed a summer or something with some freaks out there. He might be hanging out there or just lying low somewhere hoping not to get caught."

Do you think it will happen?

"Oh yeah, shit catches up, shit rolls down hill."



How is the band different now, in terms of attitude?

"I still don't think our time has come yet, I don't think we've peaked or anything. We're a lot more serious and motivated. We're all at the point in our lives where we have to make a decision. I've got a family at home 2 little girls and a wife and its hard for me, like Roy's situation, it be hard for me like that financially. I know there ain't a lot of money in this shit, you can make a living, and we're just trying to bring it to that level to where we can. I think we're all getting a little more motivated as far as that goes."

Do you plan on releasing the old stuff? I know there's been talk about it.

"Likely this year we'll get it out. Remixed, remastered and repackaged, it'll be nice. It will have 25 songs on it."

Any plans for the demos, the later one?

"Maybe."

Some people want it. I don't feel the need right now. We're kind of thinking about re-recording some of the new stuff to redeem ourselves from this new record because we're really not happy at all about it."

You weren't happy about the last one either, same situation?

"No, it's a little worse. We were under so much pressure to get it done we wanted it done. We let a lot of shit go about the wayside, Shit happens. Especially when you do stuff yourself on your own. Some times we rely on ourselves to be all we can to "get the job done" lots of times we're half retarded and don't get the stuff done.."

Has the bands reputation slowed your progress or held you back?

"Yeah, in a lot of ways. You know, the whole stigma shit.

A lot of club owners in the past never wanted to deal with us; they'd cringe when they heard our name they'd say "not in my place!" But there's no misconception about it, we wreck shit."

You can still check out CTYC online at www.coldaslife.com and



check out Sworn Enemy on tour with Mike, Big Dawg and Tim and the SE web site at www.swornenemy.net

FUGITIVE WATCH
Richard Werstine
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Powerhouse



After almost 4 years since their 1997 release, *No Regrets*, Oakland's Powerhouse are back with their new full length *What Lies Ahead* demonstrating how they put Oakland on the map with their brand of west coast hardcore.

What's Powerhouse been up to since the ep?

Since the first record and the E.P. came out things have been sorta hectic. First of all we opened a club in Oakland which lasted about 9 or 10 months. We shut it down though because the neighborhood was shady and we had a bunch of break-ins. At the same time we were touring up and down the West Coast. We got to Japan and a month in Europe with Agnostic Front. We've had drummer changes and were trying to write a new record at the same time. Now me and Ernie own a tattoo shop in Oakland and are opening one as of 01/02/01 in Seattle, Washington. Both are called Sacred Tattoo. We also recorded a new record through the months of October and November.

When can we expect to see a new release and tour dates?

Right now we're pushing to have our new record ("*What Lies Ahead*") out in April of 2001 and to start our larger scale tours around the same time.

Please describe the west coast scene in terms of bands who don't play just the typical W/C hardcore (NOFX style) as well as clubs. I tell you what; when Powerhouse first started in '93 most people were not very receptive. Skate punk was the thing and there wasn't much room for us. After a few years of hard work and determination though, the kids have grown to love and appreciate the style of h/c we play and what we've done for h/c in the bay area. Now you have a lot of bands doing a lot of different styles of hardcore, but all coming together to make it happen as one scene. As for clubs out here, the past year or two have been rough. Dor Com companies buying up all the real estate, owner looking for a big payday, everything closing down. But now the backlash has started. Everyone's fed up with the dor comers and what they've done. There are a bunch of new clubs, bars, and all age venues opening.

What can we expect with any new material sound wise.

There is still some of your straight-up traditional hardcore that we've been known for, but we've also thrown in quite a few curves. I love

our new material, and it's what I feel is our best effort yet. It would be sorta hard to describe it, but I think it will go over well.

What's the biggest advantage/disadvantage of being a CA band that plays east coast hardcore?

Our greatest advantage we had was being different from everyone else when we started. It was easy distinguish us from everything else going on at that time. Even now, hardcore does well on the West Coast, but there aren't so many bands that you get lost in the mix. The greatest disadvantage is not being from N.Y. or the East Coast. I grew up in New Jersey and know how some of the kids think, "If it ain't New York, it ain't no good." I believed the same thing. It makes it hard cuz kids think you are biting a style, we're West Coast, so we should be like A.F.I. or ignite or Nerve Agents or whoever. But when it comes down to it, this is the music and scene we all love and this is what we like to play.

Who will be producing the new PH cd and why?

Our new record was engineered and produced by Michael Rosen. He's the man. He know how to get our sound. He's got a bunch of recording tricks up his sleeve and he has worked with a ton of great bands. He takes good care of us and I consider him a friend.

What do you think the worst thing is in the hardcore scene today (getting mainstream, rock star dreams)

I have a big problem with internet chat rooms. There is a lot of misinformation, rumors, and ridiculous amounts of shit talking. People are very bold when they feel they are anonymous or are in the safety of their own homes. Anyone can jump on, say what they want and start a landslide of problems for others.

Who are the bands that you respect, listen to?

Agnostic Front, Murphy's Law, Misfits all have my respect. They've been around since the beginning. They've seen the best and worst of times and still love what they do. As for bands I listen to, there are just too many to name. So many styles and genres, we would be here all day.

Final thoughts/shoutouts?

Much love to all our boys East and West Coast. Thanks to everyone who has supported us, and hopefully we will see you guys soon.



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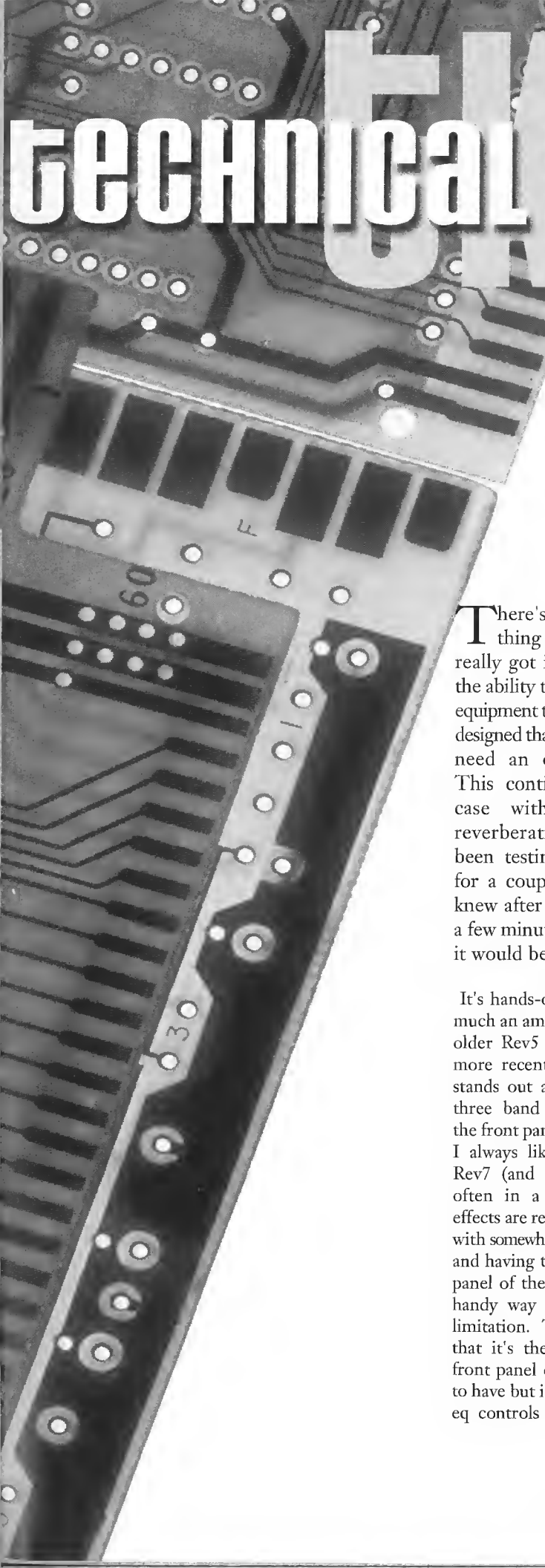


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TECHNICAL KNOCKOUT

written by Mark Finklestein



There's always been one thing that Yamaha has really got in spades. That's the ability to build electronic equipment that is so intuitively designed that it doesn't really need an owners manual. This continues to be the case with the PROR3 reverberation unit. I've been testing one out now for a couple of weeks and knew after just seeing it for a few minutes that operating it would be a breeze.

It's hands-on design is pretty much an amalgam of the much older Rev5 and the relatively more recent SPX1000. What stands out at first look is the three band sweepable eq on the front panel. That's a feature I always liked about the old Rev7 (and later Rev5). Very often in a mixing situation effects are returned on channels with somewhat limited equalization and having the eq on the front panel of the PROR3 is a very handy way to deal with that limitation. That isn't to say that it's the only reason the front panel eq is a good thing to have but it really helps. This eq controls the input source,

which gives you the ability to color the sound of the instrument or vocal that you are adding an effect to. This can be quite helpful in the case of a singer with a strident or a boomy voice that needs to be smoothed out a little so the resulting reverb, echo or effect will sound cleaner or more natural. Another example would be a bright snare drum that you wish to make appear a little darker.

There is also a more comprehensive, fully parametric (sweepable and variable bandwidth), digital, 3-band equalization section internally. This eq is strictly for the effect itself and any dry signal source mixed in although in most cases there would be no dry signal present unless placed there by the user. Also a very useful feature for controlling the final colorization of the effect you are using. It can make a hall reverb sparkle just a little more or make an delay a little less obvious and sink into the background by simply removing some high end. On a chorus effect it could be used to make the midrange of a guitar "seem" more effected than the highs or lows by boosting the specific mid frequencies to stand out a little more. The options using the eq are pretty much limitless and can also be a quick fix in a no soundcheck-go-for-broke situation where you don't have the time to experiment with other internal parameters such as early reflections that need to be experimented with quite a bit more.

I'll get back to effects parameters shortly but I would like to get into the actual sound of the unit now. Previous Yamaha reverb units all had specific deficiencies that engineers almost universally had to deal with. The SPX900/1000's were pretty grainy sounding, the REV7 (and REV5) had a peculiar midrange honk, usually around 800hz, that often needed to be removed by some amount of equalization. I also found the SPX 990 to have a similar mid boost that had to be dealt with and some of the reverb effects in the 990 were not all that natural sounding .. kind of thin, actually.

The PROR3 is a huge improvement. It's the most natural, smoothest and clean sounding effects unit that Yamaha has ever made. I used it on many different sound sources including guitars, snare drum, toms, vocals, and my own voice which is my main reference point since it always sounds the same. The difference is not subtle. I A-B'd it with an SPX 900 and a Lexicon LXP15 and it outperformed both hands down. I also compared it with one of my personal favorites a TC Electronics M2000 (a somewhat more expensive processor) and the PROR3, although having different colorizations and subtleties than the M2000,

held it's own admirably. The hall and room reverbs really did sound like halls and rooms! That may sound a little unusually obvious but there are many reverb units out there that just can't make a reverb sound like it's authentic or natural. The echo/delay was also very warm and not digitized sounding like so many other new delay effects. You almost always want an analog-like delay sound and this was very good. The factory phasing, pitch shift and chorus effects also sounded pretty good too without any serious tweaking necessary except for speed which of course is usually circumstance (song or instrument) dependent anyway.

One very surprising feature is the built in compressor actually has a gain reduction meter! That's the first time Yamaha has included this despite having had compressors in many of their previous effects processors. It was always next to impossible to guess at how much compression was being used because you would only be able to add more and more until the compression was so obvious so as to be non-musical and useless. There is also a noise gate but unlike the compressor it doesn't have metering to show it's function. That makes it more difficult to set up on the fly although it did seem to work reasonably well using the generic factory settings.

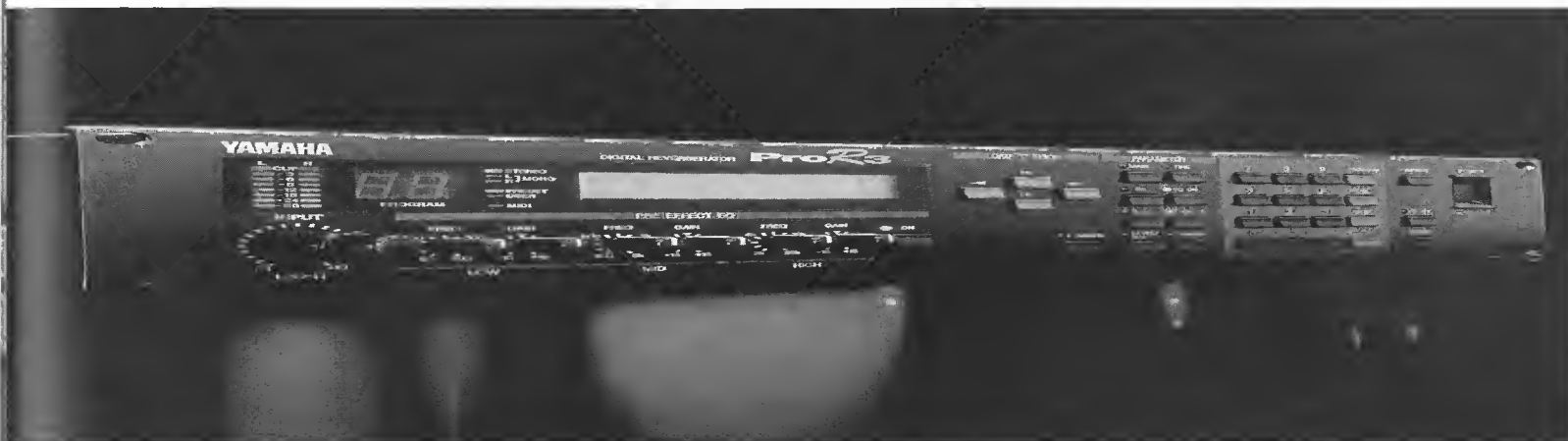
There were only a couple of things that left me a little perplexed about the PROR3's functions. First is a feature called infinite. This button, when pressed, holds the reverb to it's maximum so as to seem to last forever. I can't think of too many times when this would be very useful at all except maybe for some dub reggae type effect once and a while. It's also pretty difficult to control since if you want to extend a 2 second reverb infinitely the hold will keep the reverb at the level it's already decayed to when you press the button. This means that if your even just a little late pressing it the reverb will be at a different (lower) volume level than when the reverb initially started. I think that it would make for a rather inconsistent effect if used repeatedly in the same song. Why they didn't include a switch to make the

separate buttons for main effect changes such as decay time and separate controls for less used and more specific editing such as early reflections, compression, gating, eq, midi control and other utilities like title editing. It's important not to have to scroll through loads of different parameters just to find one that's buried deeply at the back of the list. Instead each of the main and separate editable functions of the processor can be independently accessed with the push of a separate button. You can then leave that set of parameters where you've finished and immediately go back to the main edit window and quickly readjust decay time or anything else you wish.

Finally Yamaha has come out with an effects unit that when I show up at a venue or take a PA system on the road and it has a PROR3 as its main reverberation unit I can say "oh good" rather than just shrugging my shoulders and thinking "well, it could be worse".

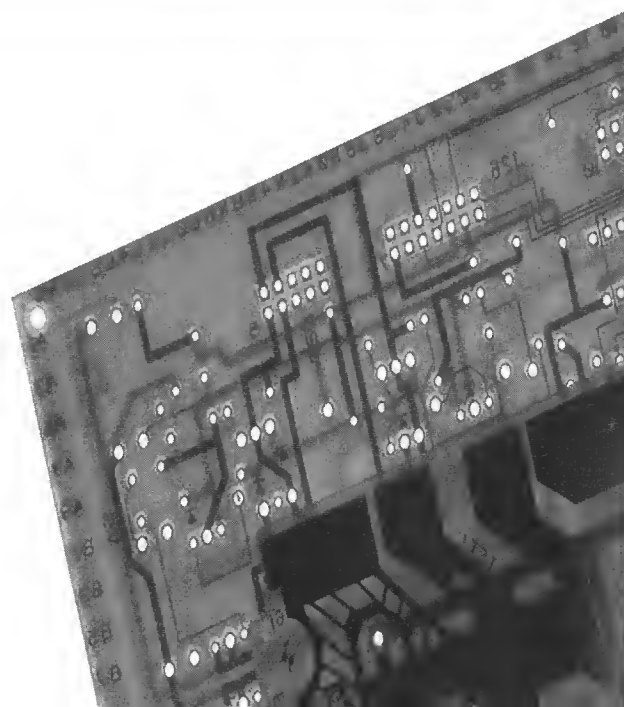
I'd like to note that the PROR3 has been available in the market place for a few years now but this was the first opportunity I have had to use it.

Thanks to Yamaha Canada for supplying the PROR3 for our use.
www.yamaha.com



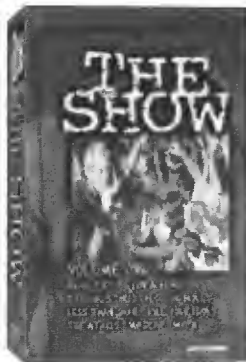
infinite button for holding delay or echo repeats (sometimes called trapping) is beyond me. That would have been extremely useful. Speaking of delay the maximum time that you can program the PROR3 is 400 milliseconds for each (left and right) channel. Not particularly long at all. Most delay effect processors these days, even inexpensive ones, are capable of producing a minimum of a full second. 400ms is way too short for many effects that I would use on a pretty regular basis. Having said that, however, I would always prefer to have a dedicated (separate) delay or two anyway and use the reverb unit as just that.. a reverb unit. But still it would be handy thing to have the ability to program longer times. Interestingly, although they can be easily edited to be dry, all of the factory delays and echoes have quite a bit of reverb added to them. That's not a common way to include most factory programmed delays and I only mention it because of that.

The adjustable parameters of the device are all very easily accessed and edited. As I said earlier just one glance at the faceplate and all becomes obvious to anyone who's even vaguely familiar with Yamaha equipment.. and there's so much of that out there in the real world that I'd be surprised if any sound engineer was not very familiar with it. In fact the layout is so simple that even a neophyte engineer or fx-oriented musician would likely have little trouble figuring most of it out. There are

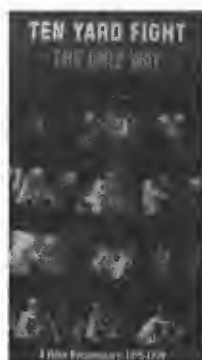


"The Show" Volume 1
(Side One Dummy Records)
approx 60 mins

The Show is exactly what the name suggests. The production is like that of a MTV video show with reporter Joe Sib of 22 Jacks, who interviews bands in the studio, at shows and follows it up with a vid. Featured bands are H20, No Use for a Name, Kill Your Idols, Avail, 7Seconds, Flogging Molly, Less Than Jake, Madcap, MXPX, the Ataris and AFL. Needless to say, this video is aimed for the more hardcore light crowd and Warped tour kids. Easily digestible and straight forward punk rock.



DRI "Live At The Ritz" (Rotten Records)
This DVD is one that has recorded one of the most important time periods in hardcore; the crossover period. For those who weren't around during the late 80's when bands like DRI were starting the first wave of crossover hardcore, this is what it looked like. Compared to the metal core and crossover of today, DRI seems pretty lame in terms of being metal, but trust me, in 87, this was VERY metal for a hardcore band. This DVD is a great for people like me who were in hardcore in the 80's and remember the shows and all the fuss over longhairs and metal taking over the scene. But is also great and important for kids just getting into hardcore to see who one of the great bands of the 80's crossover scene was. Never mind that almost everything DRI did after the Crossover LP sucked ass, they were still one of the pioneering bands of hardcore and are responsible for the metal-core/, metal influenced hardcore around today. Bonuses include small interviews with the band as well as all their MTV videos. Recommended for hardcore 101 classes.



Ten Yard Fight-"The Only Way"
(Bridge Nine/EVR)
This video documents the last show of Boston's favorite sXe band TYF. Many of us who didn't go to the last show which also featured the reunion of In My Eyes along with RTS, Bane, Floorpunch... The video itself follows the tried and true format of all hardcore vids of this type; tour footage, band interviews/commentaries crowd shots etc. The difference between this and other is that the focus is on one

band and not the whole scene. While the video also features live footage of the other bands from the same show the video is for TYF and there's no mistake there. The fact that the band made this whole video is the impressive aspect. With 2 and 3 camera angles (while not always in focus, or focused on anything at times) the setup definitely captures the spirit and the energy of the show inside and out. Overall a great video not only for fans of TYF and the other bands, but also for fans of real hardcore DIY spirit.



S.O.D.
"Kill Yourself: The Movie"
(Nuclear Blast Records)

Once again this is a treat for those who didn't or haven't seen the band live, being they announced their last show ever last summer (we'll see) this is great 'cause the dvd has 2 shows. One with added behind the scenes tour footage, inside jokes and cameos by rock stars like Sabastian Bach. I though with the release of this on dvd the footage would be of better quality then it is. Not that the footage is horrible or anything, but I was thinking it might be slicker and a little more produced. Overall, while not being a great video, it is a must for fans of SOD due to the amount of footage you get for your buck. The challenge of this dvd is figuring out the password to access the extra show footage (which is on the S.O.D. website)

CARCASS

"Wake Up and Smell the Carcass" (Earache)
This is by far one of the most awaited DVD releases to date. When word of a Carcass DVD was being released, I was on the phone immediately trying to get myself a copy. For those who (a) don't know who Carcass is, or (b) don't like Carcass (???!!), the first thing you'll need to do in order to enjoy this fine DVD is pull your head out of your ass! Carcass is/was one of the biggest influences in terms of birth of metalcore and are really the first metalcore band in my books anyway. This DVD is great because not only does it have all the videos they made, including the great "No Love Lost" video from the classic "Heartwork" LP, but also two complete shows from 1989 and 1992 making this beauty clock in at around 108 minutes. The only negatives on this disc is the color bar interruptions during the live footage which is present only because the footage is raw, unedited something I can certainly live with. Pretty much the best and most worthwhile band DVD available. Don't think, just buy!!



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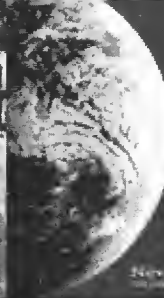
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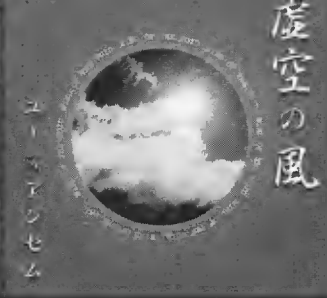
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STRAIGHT UP

Straight Up Records was started in 1996 from recordings of punk and hardcore bands made at "Klub Counter Action" in Sapporo. That same year the first "Hardcore Ball" comp was released as the first release for Straight Up. In 1997 "Hardcore Ball 2" was released, featuring 10 bands who have since all become well known throughout Japan and in turn have made the label well known in the Japanese hardcore and punk community.

The Hardcore Ball comp series has also built a name in Japan and the US for label owner Ko's band Slang, who have played live and done eps with American bands like 25 Ta Life.

While the label started by releasing cds by bands from the Hokkaido prefecture, it has also released bands like Tokyo's Protect, Setpoint and No choice In This Matter from. As well, Straight up has also diversified with releases like Pinball Mania's ska punk, Mibura and Sledgehammer's Oi! and old school hardcore band Face Of Change. Straight Up have since released more than 70 releases in its short history and is now gaining distribution in the US by distributor Bottleneck as well as European distro by Cargo Records Germany.

Here's a brief interview with Straight Up owner Ko.

What is the hardest part of doing a label in Japan?

It is not a good environment for small label to survive.

It is necessary to work positively because the big distribution company does not pay attention to small labels.

It is difficult for all bands to be accepted. Attitudes change and commitment and determination are necessary for running a label because people tend to follow the fashions.

I think that the large influence of TV and magazines makes a lot of kids in a small city like Sapporo accept hardcore creating the situation of it becoming trendy or fashionable. The interest could disappear or die when a new fashionable trend is created. It is terrible that this situation exists.

How has the scene changed over the years? Good and bad.

I think that the Sapporo scene has turned into a good one.

While there were a lot of violence problems in the 80's, the scene was strong and a lot of people came out to the club... There's less violence now and since the 90's the scene has stayed strong.

There is a lot more kids paying more attention to hardcore bands which have been playing since the 80's than before and young guys are coming out a lot now, which helps the scene. I think that now is time of new change.

How important are success overseas to you and your bands?

We would like people around the world to hear the sound of a hard working Japanese band. Japanese kids seem to listen to of foreign music too much. Many bands, from Japan are strongly influenced by North American and European bands.

Original Japanese music needs to be extended widely to other countries.

I think that having the product well distributed is a very important thing because music from all over the world has accumulated in Japan, but there is not so much Japanese music that goes out to the rest of the world.

Even though the business is important, so is that the work is circulated. I think that a musical exchange is more important than business. A real hardcore scene in Japan is what bands from the United States hope to see when it comes to Japan.

I put the emphasis on the mental aspect because it creates emotion. I basically want to push the band that has an uncompromising attitude and soul.

The goal to expand the music of Japan to the rest of the world is an important one.

How does the scene in Sapporo differ from Tokyo or Osaka?

Sapporo is different from Tokyo and Osaka considerably because it is a small town. The number of bands and size of shows are different. Shows draw roughly about 100-200 people in Sapporo in addition to shows which draw about 500-2000 people when the band playing has been featured in pop-

Japan



UP RECORDS

ular magazines.

Though the hardcore scene in Sapporo started in the latter half of 80's, I think that the age group is wide because in Tokyo and Osaka, there is a longer history.

Many who are playing in Sapporo hardcore bands do seasonal physical labor jobs and when winter and snow comes, a lot of work decreases making it a hard to keep the band working.

I've heard stories from promoters of how bands from North America come to Japan and demand high guarantees and have high merch prices and are exploiting the Japanese hardcore scene. Does this problem exist, and what effect do you see it having on the scene?

The band, which demands the high priced guarantee, in the stories you've heard from the promoters, seems to be common.

I think that is a big problem.

There are bands which demand 5000-6000 Yen tickets as well. Demanding a high priced guarantee on top of airfare + hotel fee (one stage 300000-500000 Yen) I think is one of causes ruining the relationship between foreign countries and Japan.

In the club, which I am managing in Sapporo, a band doesn't ask so much money. When bands like FUGAZI and AGNOSTIC FRONT played here, they kept the amount of their guarantee and merchandise prices low. It was something they paid a lot of attention to.

Various problems were mutually solved and it created a wonderful friendship.

When Ian Mackay of FUGAZI came to Sapporo several years ago, he said, "I want to repay punk rock which changed my life with kindness"

I have exactly the same feelings.

Though the income is obtained there, it affects music and it lives.

Tell us about your club, store and band and what's new with them.

My club has done shows since '94, and as for the reason, there was not a local club which booked bands like AGNOSTIC FRONT, MADBALL, 25 TA LIFE, CIV, SHELTER, VOD, VARUKERS, CHAOS U.K., FUGAZI etc, who have played my club.

The record shop is on floor above the club and I've been doing a hardcore band named SLANG, since '88. We are making a new album now."

Add anything else, final thoughts...

I hope people the world take an interest the real Japanese punk scene.

Web site: www.straightup-rec.com

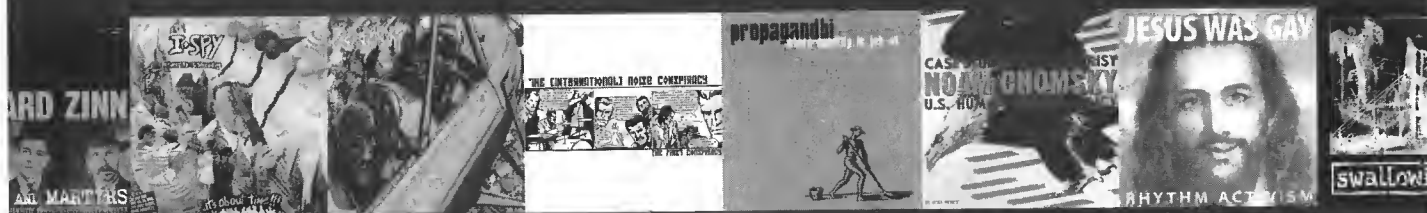
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STAMPIN' GROUND

Straight out of jolly ole England comes one of the best metalcore bands around today. When I first heard their 1998 cd "An Expression of Repressed Violence", I was blown away by their Slayer influenced metal and also the fact that Century Media wasn't going to release the cd in North America. With their new cd "Carved From Empty Words" being distro'd in North America by Thorp Records, along with their appearance on the TCR Oi! Comp, Stampin' Ground are ready to begin a one band British invasion.

What's the metal/metal-core scene like in the UK?

"Five years ago, when we first started out, it was kinda like, hello? Anyone out there? It was really hard to go out and play and not be totally demoralized. We've always played metallic hardcore, although back then, we set out to be the heaviest and most grinding band to ever do it. We were very down with the hardcore scene, very D.I.Y., but times change, and ever since we've been on C.M., we've had more mainstream exposure and hence more success. In the last two years, the scene has kinda grown with us, and the calibre of the bands has also. There are now more than a handful of bands (Unite, Knuckledust, Underule), that can hold their own against the pro bands, they've now got great songs, good gear, and sound great. Most of the U.K. bands get on great too, so it's like a real community where you can make a lot of friends. A lot of the shows used to take place in really shitty venues, but recently, some really cool places have come round to putting on shows. We're the first U.K. hardcore metal band to ever take on a 25 show tour in the U.K., we've just done between 70 and 300 kids a show, so the word on the scene has gone through the roof. It's had a lot of focus from the press; we've seen so many new faces at these shows, you know, a lot of kids who won't go to a show that's just a black and white flyer. A big metal mag like Kerrang!!! has so much power here, they

can double your attendance's by just mentioning a show. The kids see it and want to get involved, to see what they're missing out on; and to be honest, there isn't a U.K. metal scene that can rival the Hardcore scene, and that says a lot. I think it's met in the middle really; a lot of U.K. hardcore is very metal based - maybe all the U.K. metal bands are masquerading as hardcore!"

There seems to be a barrier for bands like SG who are based in the UK or overseas, even though you're signed to a label like CM. True? And what effect does it have on the band, and how can you get past them?

"At the end of the day, all a band can do is record their tracks and give them to a label. I mean, the only thing that changes with bigger labels is the distribution and promotion, so that's the easiest way to break barriers, more people can find out about your release. Years ago when we were on a very small label, we found we went to Europe, and nobody had ever heard of us. Nowadays, people may not have heard us, but have heard the name, or read about us, and that makes it easier for us to make an impression. Bands have to be really methodical to break barriers, the most important one is widening you audience. S.G. have really noticed the difference of playing to a strict hardcore audience and playing to a mixed metal / hardcore audience; so we try and use the metal press more to sell the band, and also

play on varied bills. There are so many metal kids who love the regular metal stuff, who'd love bands like Hatebreed and us, but have never had the exposure. This is why the U.K. scene is booming at the moment; there are hundreds of kids who've been into Slipknot etc, and have suddenly discovered the U.K. 'underground' scene. It's exciting for them, as it's on their doorstep, and it's theirs. Soon they'll have bands, and it goes from there. It basically comes down to longevity and the refusal to give in. Things will change, you might get accused of selling out, like us; but audiences come and go, and the true bands stay."

When did you last tour North America and how did your set go over with the kiddies?

"It was in the summer of '99, and just for about 15 shows. It was just to get an idea of how things are in the U.S., and to see if we were a viable force over there really. And of course, for the vacation! It was strictly an East Coast tour, we did from Virginia Beach up to Erie, Pennsylvania, in a Dodge Ram, all of us, the gear and Cause For Alarm all crammed in. It was about a million degrees the whole time, and even worse at the shows, but it was an awesome experience. It became very obvious that we had a novelty value for the kids, it's very rare a European bands ever rolls into town. I suppose they were skeptical at first, but it almost always kicked off after a few tracks, maybe it was a breath of fresh air

for them. We had no problem selling our shirts and CD's in vast quantities anyhow! Everywhere we went we got treated great, they found it hard to believe that we'd travelled so far for some of the D.I.Y. shows, (most were decent clubs), and we made a lot of friends along the way. We basically hung out every night talking about metal and what Europe's like, and how everyone wanted to go there! To be honest, it gave us a really valuable insight into the 'myth' of hardcore; in Europe everyone thinks that the U.S. is where it's at, and vice versa, it's kind of funny really! Europe's got an unhealthy obsession with all things American, but I don't really see much difference really. We've seen both sides of the pond now, and it's a fairly even keel, there's good and bad shows in any country, although I'd believe the European scene to be more diverse, i.e., like metal kids going to hardcore shows etc, which I didn't see much of in the U.S."

Will SG return to North America in support of the new CD?

"Yeah, definitely. The last tour we did was without a U.S. release of our last album, 'An Expression of Repressed Violence', so you can imagine how desperate we were to check it out, and see if we were viable out there. We've got so much belief in the new record, we want to play everywhere, and NA is somewhere we really want to go. We've got a lot of friends out there, and we know we can do pretty well without a release, so we'd know what it would be like with a legit release. I think we'll concentrate on the release first, and go from there, we'd much prefer to come over when we've got some feedback on a release, it just makes things a lot easier."

You mentioned that CM doesn't think metallic core will sell in North America. How far do you think they have their heads up their asses?

Maybe they can see daylight! I don't know, maybe I'm looking at C.M. U.S. as I see C.M. Europe. Over here, it's metal, hardcore metal, punk, the works. Over in the U.S.,

we're getting U.S. licenses. The reason we went out to the U.S. was to kind of break this barrier, and hurry it along a little, so with any justice in the world, we'll get it this time around. It's such a huge market, it just seems totally crazy that we're not out there you know? Especially when the album's recorded, and the artwork's in place. On an economic footing, I can't understand how a release like this can't turn a profit, and that's what business is about right? Situations like this make the band feel totally powerless, as it's a label - label thing, where money etc. is the key factor; we can make suggestions, but it's our label who's in the driving seat. The phrase 'Banging your head against a wall' springs to mind! Well, all a band can do is to make the best album they can, and put their faith in the hands of a record label, unless of course, they release it themselves. As far as Europe and the rest of the world are concerned, I think C.M. have got it covered, the only grey area being the U.S. With regards over here, we can't complain really, we get a decent push, and a lot of press, although the touring front could be a higher priority, but you have to remember there are hundreds of bands chasing the same tours. As far as the U.S. goes, I would rather get a country wide release than just a cool East Coast label release, as S.G. aren't about being cool or down with the clique, we're about playing music we love to those who love it too. Our ethic is simple, you can only be cool for a certain amount of time, and we don't want to have to deal with a situation where we've been outcasted for any particular reason. We've all got the utmost respect for true hardcore labels who stick with it, just like the true hardcore fans do, but Stampin' Ground are very much a metallic crossover band with a target audience a bit wider than that of the delicate hardcore scene. That's not to say the hardcore scene isn't big enough for us, it is, and we're very down with it, but

we know from past experience that metal kids can flog us too, and we're keen to not alienate them from the equation. Just look at Hatebreed and the tours they've been

doing, they will make a bigger name for this kind of music just by branching out, and that's what more hardcore bands should be thinking of. This is why we are signed to a primary metal label in Europe where everyone can get hold of our new CD."

What do you think of the distro deal with Thorp for the US rights to the newest CD?

"Great! I mean they actually wanted the CD, which means you're not just at the bottom of someone's license agreements, and the CD doesn't just crawl in to the stores. The mere fact that they wanted it means they are prepared to work the release, and for this reason, put them to the top of our list, we've been after this release for ages, so it needed to be right. It seems the guys running the label know about the industry as a whole too, I know we are essentially from the HC scene, but we play a crossover style, and I feel Thorp may give us the angle for wider exposure. We were sold on the idea of going to Thorp when Chris (Rykers) who works at our label, told us he let Thorp have the last Rykers CD for the U.S.. Lets face it, if he'd let his own band go there, he must have enough belief to let them have S.G. We're just really excited to finally be getting a U.S. release, and I'm even more excited because it's 'Carved...', we've not earned us faith in it, and after all this time (5 years), we finally feel like we're ready to take on the U.S." What effect do you think it will have on sales and breaking the band in North America? "Well, I can only take from previous experience, but when we did 11 shows on the East coast last summer, we had no trouble selling shirts and CD's after they'd heard us. So, providing we get a little radio play, cover CD's and great

reviews, it should do pretty well." What metal bands/CD's have influenced you over the years?

When Stampin' Ground started out,

we were a collection of people who wanted to play metallic hardcore, but we all had totally different tastes in bands and music. Basically, the band is split into two halves; metal and hardcore, which is basically the heart of us being a crossover band, it gives us a wider scope to write, where two schools of thought are present at the same time. Personally, I'm very still much into the mid-80's thrash scene, as well as traditional metal, and when I was growing up,

this was the real deal for me. I was obsessed with Anthrax, Violence, Testament, Slayer, the riffs these band were delivering was



beyond me, really frantic and energetic, I loved it so much I kind of stayed with me, and also in my style of guitar playing. S.G. have changed quite a bit over the last 2 years, we started out to be the heaviest hardcore band, we were a lot slower and grinding, and very uncomplicated. The last two years have seen us incorporate a lot of influence from the eighties thrash scene; we quickly realized that being the slowest and heaviest band wasn't the greatest for live shows, so we wrote a few thrashier tracks. Low and behold, they broke it for us in the live area, and also, we found ourselves happier playing it, it was very natural for us, and we could draw upon our natural influences to write the new material. It also brought back the long lost circle pit and real moshing; I think the nineties may have killed traditional gig antics a little, we're out to revive it all!"

Stampin' Ground are on the new Oi comp put out on Triple Crown records with bands like Agnostic Front, Madball

and the Business. While all the other bands did the covers in standard Oi sound SG stood out from the pack by staying within the SG sound. How did the band approach the comp songs?

"Ian and Mobs knew which songs they wanted to do straight off, they come from that period, so we went from there. They just came in with the riffs and the arrangements, and be blasted them out for a few hours, and then recorded them. To be honest, the other 3 of us really didn't listen to the originals much, we concentrated on developing them as S.G. songs, and it comes across as such. We knew the competition was strong, and we wanted to stand out with an individual sound, a lot of bands sound very similar on the comp, and we never wanted to be one more."

Was the plan always to do them in the SG sound or was there a temptation to do the song as close to the original as possible?

"Always to do them in the SG style. We knew that the Oi comp was going to be heard by more people than have heard of SG, so we basically wanted to portray the band as closely as possible to what we sound like, which is why we 'messed' about with them a bit. We kind of put it together how we would one of our own songs, but some how managed to keep it a bit 'Oi'."

What made you pick the songs you covered?

"They were just ones Ian

and Mobs liked first and foremost, and we also had to be careful to do songs that could be given the SG overhaul. Of course, some Oi songs weren't suitable for us, but I think we managed to get a pretty good compromise. We just went in and did about 4 hours rehearsals, and then 2 days in the studio. It was a real laugh, because the lyrics to 'Ready to Ruck' are pretty funny really, and Adam really got to grips with the hard man role it portrays. We never knew what they really sounded like until we recorded them, it was weird, we really just sucked it and saw what came out – the songs just took place before our very ears. We even were throwing ideas in at the last moment, so it was development all along. Usually when we record, we're really tight with the guidelines, but this time we let ideas roll more freely. It was great fun."

Future plans, final thoughts, shout outs...

Yep. Cheers Rod, for showing some support to us; anyone in Canada and the rest of the U.S. who has supported us by buying our shit, thanks a bunch, we hope to come by soon and show our appreciation.

If you want the album all bands promised to make, but never did, check out our new CD, 'Carved From Empty Words' it delivers, take it from me.

(It will be hitting the streets from THORP RECORDS April 17th, 2001, so PLEASE wait and buy the THORP version and not the Century Media version if you are in North America. Distributors, retailers, and fans get in touch.)

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• This is the first release for Re-Define Records. After pressing 1 song demo tapes to promote this album, the next day was released. In Dying Days is definitely a band that you should be on the lookout for. Straight up, in your face, and often inspiring real hardcore from the city of Montreal. Those 3 songs are sure to knock you a kick in In Dying Days sound like a cross between Shri Hurler and the great sound that is synonymous with the province of Quebec (bands such as Union of Urrus, Drift, Jemini, Ite, and One Eyed Girl Prophecy). Make sure you download the mp3s at www.re-define.com and if you like what you hear, and we're betting you will, pick up their CD the first chance you get!!



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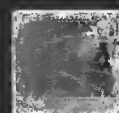
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D.S.-13

DEMON SYSTEM 13 were hot right out of the blocks with "Aborted Teen Generation". Their follow up - "For the Kids..." - was even better, sporting a REAGAN YOUTH cover. Little did they know that they were spawning a hardcore renaissance that was to be called everything from FASTCORE to BLITZKREIG THRASH. Comparisons to MINOR THREAT and

REAGAN YOUTH were inevitable with their choice of covers. Their ability to combine the speed of grind with the listenability of early 80's American thrash made one realize that the fastcore scene was not exclusive to Japan. An incredible style of hardcore had been re-invented that put the emphasis on energy, while modernizing the sound. In the four short years that they have been around DS-13 have released a six-inch, three eps, three splits, and an LP. There are oodles of other Swede bands to follow which include EPILEPTIC TERROR ATTACK, ASSEL, LAST SECURITY, MAN IN SHACKLES, and INTENSITY to name a few. It is inspiring to see and even more inspiring to listen to. Deranged Records put out the album, and Gord DuFresne put me in touch with 138, their bass player. Having written some 70 plus songs, releasing records every other month, touring and playing in all these other incredible bands, we agreed to try and stick to the basics - there is just too much to talk about. We conducted this interview by e-mail just after they got back from their US tour.

Who came up with the name DEMON SYSTEM 13? What is the meaning behind the name? Why did you switch the name to DS-13?

I guess I'm the guilty one. It was originally intended for a totally different band that never happened. But the name just stuck in my head - because it's an awesome name for a punk rock ensemble. You can interpret it in many

ways. The way I see it, the name describes the world that we live in. It's a totally fucked up, sick capitalist society built by greedy heartless bastard demons. The number "13" can either mean that this system is our curse, or that we're gonna be the curse that finally makes it crumble and fall to pieces. Depends if you wanna be negative or positive... And we haven't switched names; we use both DS-13 and Demon System 13 at the same time. Who is in the band and what instruments do you play?

Jante D-Kay plays guitar, Andy A handles the drums, Tom Terror does the vocals and I (138) play bass.

What does 138 stand for?

138: Misfits of course! For me it's a symbol of my futile struggle not to fit in this fucked up shit system.

How long has DS-13 been around?

Since late 1996 as a concept, early 1997 as more of a serious band.

Were any of you in bands before DS-13? If so, which ones?

There's been tons of bands for all of us. Me and Tom were in a band called REVIVE prior to this band, you can almost say that we evolved into D.S.-13. Jante has been in BY NO MEANS and ABHINANDA. Andy used to play with REASON FOR ANGER and BITTERSWEET.

Are you in other bands? If so which bands? What kind of bands are they (i.e. What kind of hardcore do they play?)

Sure we are! Andy is in ASTERISK* (wicked tricky grindcore a'la DISCORDANCE AXIS) who should have an album on Three One G as we speak. Jante is in SEPARATION (screamy old-school hardcore) and ECLIPSE (fast, diabolical thrashcore) who've just released a killer 10" on our label Busted Heads. I'm in E.T.A. (EPILEPTIC TERROR ATTACK) who have one 7" and one LP out on Putrid Filth. I'm not playing on either one of them since I've only been in the band for 2-3 months. The first E.T.A. 7" is kinda crusty but the LP and the new shit is waaay more early 80's US hardcore. Think Boston, DC etc. Wicked good! I also sing in a slower, more BLACK FLAG-ish band called BLACK ISSUE, which features Axel (SEPARATION, CULT OF LUNA), Mattias (E.T.A.) and Andy (D.S.-13, ASTERISK*). Tom is the only one in D.S.-13 who isn't in any other band.

Is anyone from DS-13 in Assel? When I bought the ep, I was given the impression that members from DS-13 were in Assel. Who is really in Assel? How did the release by them come about?

No, we don't share any members with ASSEL. Gordon must have been confused. I might have been thinking of SEPARATION and ECLIPSE since Jante play drums in both bands. And Tom used to do the vocals in



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four hours from Umeå. We did a show with them there and they just blew our collective asses all over the place! So of course we wanted to release a 7" with them. And the fact that they are our friends didn't hurt. Rodrigo from Putrid Filth also wanted in on the deal, so that's kinda how it happened. This record was in the works for some time due to problems with the cover and layout. ASSEL is no "ex-members of this and that old band" type of band. They're just four cool kids doing awesome hardcore.

Can you tell me about your record label - Busted Heads? Was the original idea to release DS-13 material and then did you branch out into local releases of bands from Umeå? What is the purpose of the label?

Well, the purpose was from the start just to release our first 7" "Aborted Teen Generation" and nothing more. But it kinda escalated! So far we've done 6 releases: D.S.-13 "Aborted Teen Generation" ep - SOLD OUT THE (INTERNATIONAL) NOISE CONSPIRACY/SEPARATION split ep - SOLD OUT Burning KITCHEN "Confrontation" ep - SOLD OUT ECLIPSE "The Jehovah Congress" 10" - IN STOCK ASSEL ep - FEW COPIES LEFT SECOND THOUGHT/ASSEL split ep - BRAND NEW.

All of these except for D.S.-13 have been split release with other labels since we think that's a very smart and efficient way to work. And at the same time you are keeping the DIY-spirit alive. We just do stuff with bands that we are friends with and like. And we don't only work with Umeå bands: BURNING KITCHEN and SECOND THOUGHT are from Stockholm, ASSEL are from Östersund. Why



we do the label? All of these bands are great and deserve attention. Simple as that.

How did D S - 1 3 start?

Me and Tom have known

each other since first grade and have played together in various bands before. Late '96 we got the idea for D.S.-13 during a rehearsal with our lousy youth crue band REVIVE. And we just kinda kept going after that. From the beginning Tom played drums, I handled the guitar, Jussi Suburban sang and Manga took care of the bass. Unfortunately, Jussi died of an o.d. and Manga lost interest. We tried lots of musicians and at last we found a real drummer in Andy A. Fred 13 played bass and we did our first gig. We sucked big time. D.S.-13 sorta split up for half a year and everything was shit. Lucky for us, Jante D-Kay came along and said that he wanted to play guitar with us. I went back to bass, my first choice of instrument. We did our second gig in the fall of '97, did our first recording session shortly after that and the rest is history.

How would you describe your sound to someone who has never heard you before?

Very, very, very fast French punk rock.

By very, very, very fast French punk rock are you referring to bands like OPSTAND or are you making fun of French punk?

Hahahahaha, it's just an inside joke. Sorry! We are absolutely not making fun of french bands. We love stuff like OPSTAND and JEAN SEBERG.

Do you do any covers? Which ones? Why did you choose these songs as covers? Do you play them live?

We've done a bunch of them. Some with connections to our local scene here in Umeå: REFUSED "Fusible Front", BY NO MEANS "World Of Hatred" and STEP FORWARD "Does It Make A



Difference?" We chose those because they've meant a lot to us as we grew up and we wanted to spread them outside of Umeå. We've also done the old standard "Steppin' Stone", which has been covered by everyone, The VARUKERS old jewel "Another Religion, Another War" and NEGATIVE APPROACH's "Ready To Fight".

Those we just picked because they're fucking awesome tunes. All of them except REFUSED and STEP FORWARD have been performed live. We also did JUDGE's "New York Crew" live two times just because we like it and it's funny. And SICK OF IT ALL's "Clobberin' Time" has been

played many a times live but never in the studio. I really like that one.

Why did you decide to tour the United States?

We got two records out on an American label and one on a Canadian label so it just felt natural. Looking back on it, we don't regret it one second and we will probably come back.

What would your ultimate line-up be if DS-13 could play with any hardcore band (past or present)?

POISON IDEA (around -89), MINOR THREAT, DEAD BOYS, SNAPCASE, JERRY'S KIDS and MOTÖRHEAD. We would play somewhere in the middle.

What is your favorite song to play live?





ours? Jeeez, that's a tough one. I really dig "Religion = Oppression" (off our tape + the forthcoming comp. on Lengua Armada) because it's still pretty new and fukking good, "I Won't Dance To It" (from the LP "Vad Vet Vi Om Kriget?") because it's fukking raging,

"MKP" (from "For The Kids..." 7") because it's grinding thrash with lots of jumping opportunities, "Degenerated Generation", "Eran Profit Våran Död" and "I Hate You" (from "Aborted Teen Generation 7" + the LP) because they are old but still hold their ground and always get the crowd moving. I could go on like this forever!

Earlier this year INTENSITY had trouble getting into the States. Did you guys have any trouble with the border crossing?

No,

none what so ever. But we were pretty fukking nervous and scared, let me tell you!

What were you worried about?

We were just worried that what happened to INTENSITY would also happen to us. In other words, that they wouldn't let into the country. You need a work permit to play shows and of course we didn't have that, so if they found out we were a band they would have deported us! But nothing happened, they just asked the usual questions and let us pass. Phew!

Where is Umeå in relation to the rest of the country (Stockholm)?



O f What is the scene like in Umeå? What is it about Umeå that produces such great hardcore bands?

We are an 8-hour drive north of Stockholm, so we are pretty isolated. Right now the scene is not as big as it was 4-5 years ago, but it's very diverse i.e. more bands doing their own thing musically. As it is now, a small hardcore punk show with only local bands will draw 60-120 people. Back in 1994-95, the same gig would have attracted 400 kids! I mean, REFUSED had well over 500 people at their release party in 1996, and ABHINANDA had about the same around that time. So I guess the mainstream hype is over now... But the kids who are into it now are way more active, dedicated and sincere then back in the day when people were satisfied with just going to a show. Now almost everyone is doing either a band or doing shows. That's great! I don't know what makes Umeå so special... I guess it's the same as with all small town scenes. There's nothing to do if you're not into heavy drinking and / or sport so people start playing music.

Umea sounds pretty isolated, do you tour a lot. Do you play in Northern Europe or continental Europe much? Do you find that you have a lot of obstacles to touring because you live in Sweden?"

No, I'm sorry to say that we don't tour much at all because of work, school etc. And our location is a big problem. It even makes touring Sweden a big problem. But we've done one real European tour so far and we're aiming on doing another one in the summer of 2001. We do maybe 2-3 short weekend tours a year in Sweden. At the end of November we're doing 5 dates with E.T.A. Can't wait!

You have released a number of records in the last couple of years. Can you give us a run down of the releases that you have out? Is there anything that is on it's way out? What are your recording plans?

Nothing is on the way out right now. Our plans right now are a split 7" w/ E.T.A. and an EP of our own. But right now I can't tell you when it will happen or what labels they will be released by.

How did the record with Deranged come about?

He kept e-mailing us and finally we caved in and said, "Ok you crazy Canadian! We'll do it!" Seriously, Gordon is a great guy and we've been writing each other since we did the first 7". We will most likely keep on working with him since he gets the shit done and is 100% honest.

What topics do you sing about?

The usual punk topics: Society, war, cops, religion, small silly lapdogs, stupid assholes, nazis, vegans, etc, etc. A lot of our songs deal with problems and politics within the hardcore scene.

What is your favorite song from a lyrical standpoint and why?

I like "It's About Time..." (off the Code 13 split), "MKP" and "Degenerated Generation". But once again it's a really tough question. I like these 3 because they deal with the subject of two-faced hypocritical asshole wannabes and sell-outs in the scene.

How can people get in touch with the band?

Try writing to Box 275, 901 06 Umeå, Sweden. Or e-mailing fukk47@hotmail.com. A good idea is also to check out www.ds13.com. There we have all the latest info and a small distro with D.S.-13 records / merch and other cool stuff.

Any last comments?

Keep thrashin'!



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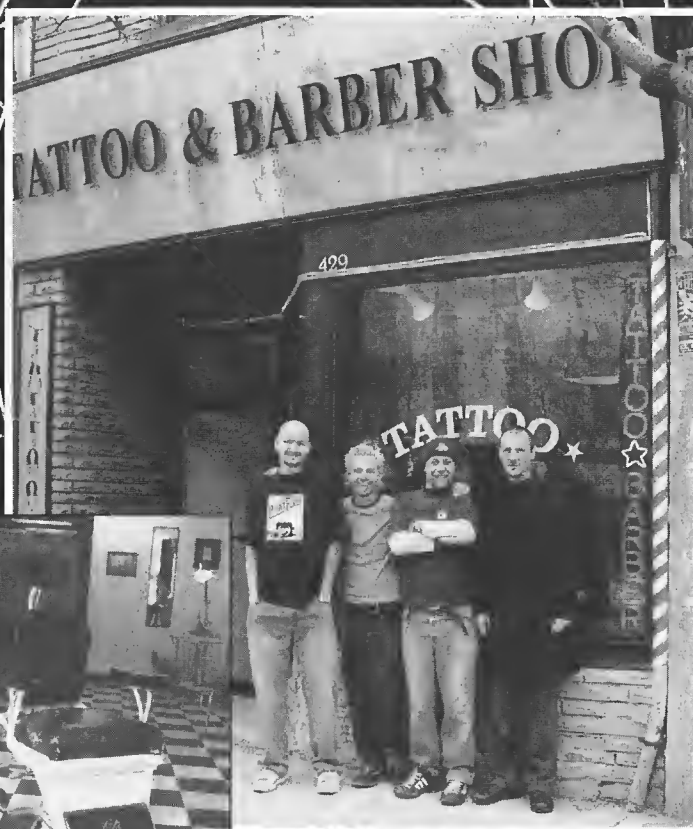
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SAL'S 2001 • PHOTO MIKE

Scott

AGE:34

YEARS TATTOOING: 10

STYLE: Focus on large scale Japanese, and modern Americana

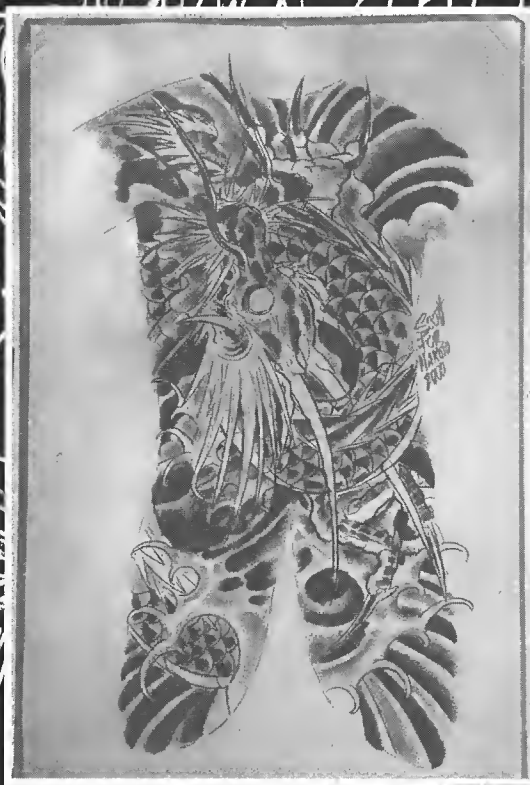
EXPERIENCE: Has worked with artists such as Eddy Deutsche (U.S.),

Luke Atkinson (GER), Makoto Hasagama (JAPAN) and Chris Trevino (U.S.), as well as throughout Canada.

INTERESTS/EXTRA-CURRICULAR: The 3B's...



TATTOO/PHOTO/SCOTT



CHARCOAL/SCOTT/1999



TATTOO/PHOTO/SCOTT



AGE: 27

YEARS TATTOOING: 8

STYLE: Black and grey, custom or off the wall.

EXPERIENCE: Has worked in Germany, NY and throughout Toronto

INTERESTS/EXTRA-CURRICULAR: CB radio culture, penning mystery novels



TATTOO/PHOTO/GREG



AGE: 27

YEARS PIERCING: 7

STYLE: Body piercing, scarification, and extreme body modification

EXPERIENCE: Has worked throughout Toronto and been featured in periodicals and on programs such as The Globe and Mail, City TV and The Learning Channel.

INTERESTS/EXTRA CURRICULAR: Collecting antique and primitive body jewellery, long boarding, continued travel



TATTOO/PHOTO/GREG

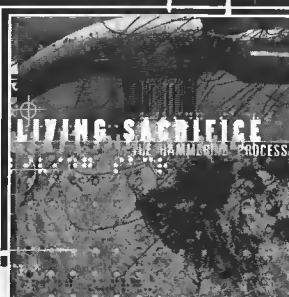
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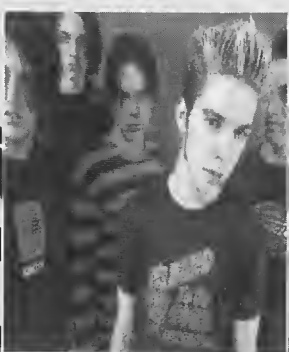


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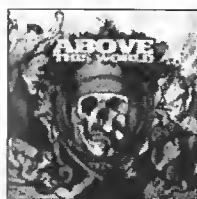
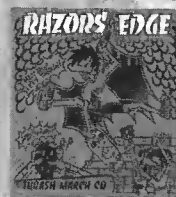
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CD • EP • LP • DEMO REVIEWS

Cock Sparrer "England Belongs To Me" (Taang!)
A collection of early singles from the mid seventies up to the mid 80's. I recently heard a cover of 'Take 'Em All' that Agnostic Front did and it's easy to see this band influenced a lot of bands. Cock Sparrer's disdain for authority, anything political combined with their love for the working man made them anything but record company darlings. Every song is a sing-a-long anthem for the working class. The most complete collection of CS I've seen in a while.
-MLED



Razor's Edge "Thrash March" CD
Tin roof pelting drum driven skate thrash with some of the most catchiest energy I've ever heard. The forefathers of bandana thrash have just made their long lost ep available again. The "Thrash March" ep was originally released in 1998 unleashing their brand of wind you up hardcore, complete with group choruses and barely-time-to-breathe edits in between songs. If that wasn't enough, this CD comes with this fuckin' anthem of a song called "Razor's Edge is Most Thrash!!", which was originally released on the "Skate all day, drink all night" comp. This song starts off their video and is an unforgettable song. They also throw in the 4 tracks from the "Reason for Living for 1999" comp. Track this down, as it showcases all the energy of these fast-core pioneers.
(Thrash on Life Records / 4D Taira-heights / 4-4-5 Hannah-Cho / Abenoku / 545-0021 Osaka / Japan / e-mail: kenji7@zif6.so-net.ne.jp)



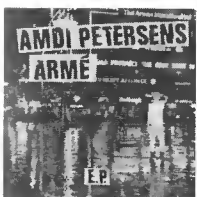
Above This World "End of Days" (Thorp)
A side project with Mike Hood that I heard before on the Worldwide sampler. Metalcore with more core than metal with lots of speed broken up with breakdowns that are delivered short and to the point. On the downside, I think that it gets bogged down in places and a few songs could be chopped. When all's said and done it won't change your life, but pretty damn good. The booklet artwork alone makes it worth picking up. -RFC



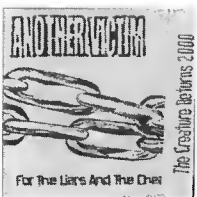
All Bets Off
ABO remind me of some late 80's hardcore that had metal riffs but without the metalcore sound that lots of bands have now. The guitars are thinner (too thin and dorky in parts) but the energy and old school feel is there. Something I haven't heard in a while. Better than I expected and worth checking out. -RFC



Another 1 Dead S/T (Full House)
Well, while Finland may have death and black metal down like a motherfucker, their hardcore is about as appealing as sniffing Roseanne Barr's panties. Mediocre ability is heightened with strong chugging riffs, but overall, we just end up with something that revolves around mid-tempo heaviness that's about five years old on this continent. Still, you gotta give 'em props for trying. Maybe in a couple of years, this will be contender material, but for now, stick with the Satan-shit, guys.
Keith Carman



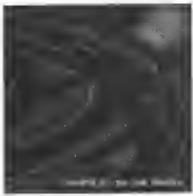
Amdi Petersens Armé ep (Kick'n'Punch)
If you crossed the rawness of the Teen Idles with the song writing ability of Minor Threat, you would get Amdi Petersens Arme. The raw guitar and hoarse yelling sound like something straight off "Flex Your Head". The back picture looks like a take-off of a DYS record. This is one instance where thin production and a flat sound work in a band's favor. It's all about the energy in A.P.A.'s case e-mail: kicknpunch@hotmail.com)-Stephe



Another Victim "For the Liars and the Cheaters" demo
Only 250 of these suckas and I have one!! Having really never been a big Another Victim fan in the past, I was pleasantly surprised to hear this demo being as good as it is. I thought older AV was too generic and really emotionless hardcore. Not this time around. 3 tight songs that sound pissed and are delivered short and to the point. Something that was missing in the days of old. If this is any indication of what's to come from these guys, they stand to become a contender in the Syracuse hardcore scene. -RFC



Behind the Sun "Targeting My Greatest Weakness" (Monkey Bomb Records)
This band starts off on the right foot. Nice tuff vocals chunky guitars some decent breakdowns some guitar wank THEN some horrible Diecast-ish emo vocals come out of nowhere. When will hardcore bands give up on the pretty boy singing and just fucking kick it out straight!? The melodic vocals could be done so many better ways (NOT AT ALL). Face facts here, there was only 1 Section 8. Give up the dream. -RFC



Candiria – “300 Percent Density” (Century Media)

Yeah sounds like Meshuggah only with rap in it? New... I don't know how this is considered monumental? The songs (that aren't rap) are all the same. They, the songs, just don't seem convincing of a hardcore sound. Instead it just sounds like a guys playin' a song and yelling angry words? The couple of rap songs on the album are actually more entertaining then the rest. Actually if they went totally rap they possibly might do well. Original hardcore....nah!-Brad Semple



Carnivore “Retaliation” (Roadrunner)

This is a re-release of the classic with bonus demo tracks. For those who don't know Carnivore or this cd, get your ass out and get this. This cd is one of the classics of all time. Beats any Type-O shite, ok except for “Slow, Deep and Hard”, hands down.-RFC



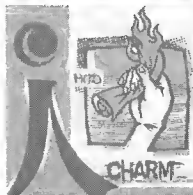
Cataract s/t (Ferret)

This is the 2nd cd from Euro's Cataract and their best in terms of production which brings out the nice raw crunch of the guitars, double bass attacks and great hoarse vocals of this Euro S/E band. Another winner for Ferret.-RFC



Circle of Dead Children – “The Genocide Machine” (Necropolis)

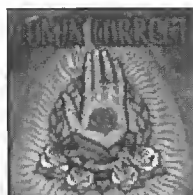
Man made apocalypse??? Well I'm not sure of that. Basically a pretty good grindcore/death metal act. The slower grind parts make this album shine, and you can pick out tiny little influences like Godflesh, Napalm Death etc. But this is all ear candy until they break into their ultra fast blast beat parts, which seemingly loose their unity - a boring blur! If they kept it slow and grungy it would definitely cause a huge stir, I'm sure they're gonna do well anyways. I just hope they work on their faster parts by keeping them a little more interesting. Song 12 is a prime example of what I'm talking about, what is this beginning part, the rest of the song is chunky and good??? Overall yeah they have some potential here.-B.S.



Charm “Hito” ep

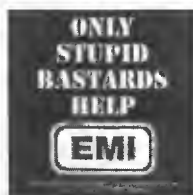
Finally, the CHARM demo committed to vinyl. This incredible recording raises the bar of fastcore and the funny thing is it was recorded a few years back when EXCLAIM was entering the fold and before bands like TOTAL FURY had added garage into the mix. An insane, intense ride of Japanese brutality which provides an important back drop onto this scene and this sound. To add to the collectibility, the ep is one sided, on yellow vinyl, gorgeous artwork and you still get seven songs of ferociousness, which includes the best version of NEGATIVE APPROACH's "Pressure".

(Coalition Records / Hugo de Grootstraat 25 / 2518 Eb Den Haag / the Netherlands / e-mail:coalition_rec@hotmail.com) Stephe



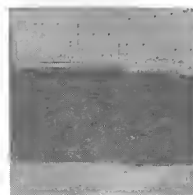
Comin' Correct “In Memory of...” (Triple Crown)

Rick's back with CC and the result is the best CC cd to date (which isn't rocket science people)Thankfully Rick's redundant unity message has not made it onto this cd, which should make it 100% better right there.In Memory of... marks a change in the CC sound. Gone is the punk feel replaced by some of the tuff guy feel of 25 ta Life.This cd also has better lyrics. Not just in terms of what he's saying but how he's saying it(& hardly any spelling mistakes!)Overall this cd works because of the fact the band seems to have progressed a bit and made the songs tuffer,lyrically more broad and because there aren't 50 live tracks we've heard for the millionth time(even though “Comin' Correct” gets redone).Not 25 ta Life,but also not standard CC.-RFC



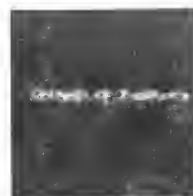
Conflict-Only Stupid Bastards help Go Kart: A Conflict sampler” (Go Kart records)

Sheee-it! Conflict?? Wow. Back in the day when I was into the whole Crass/ UK political punk deal watching my friend Ian stencil Crass/Icons of Filth..logos everywhere Conflict were the next best thing to Crass. They had a few good lps and then, in my opinion anyway, became rather predictable and boring, whereas the Crass seemed to avoid that pitfall. This cd captures all the good things Conflict did on one cd so you won't have to waste your money on the crappy releases they did. Great political punk UK style with the highlights being a Crass cover (Big A little A) and the Conflict classics “Increase the Pressure” and “The Ungovernable force”-RFC



Countervail “In the Event of an Unscheduled Landing” (Status records)

Wow! was I surprised with this cd! I was thinking emo all the way and was ready to tear on it. Much to my surprise Countervail tear shit up ETID style with a mix of melodic and hardcore bits to keep things interesting. The only difference between what ETID and Countervail do is that ETID bring more metal to the table than Countervail which makes them more danceable and tougher then these guys. In the end though these guys come off impressing me a bit. Well done.-RFC



Course Of Action “Carving Our Way By Tearing Our Faith” (Good Life)

Extreme music huh? Well, it looks like that term just got torn a new asshole. Fucking heavy does little to fully explain just what kind of music COA deliver. Tight songs with incredibly crisp production. The only downfall here, is that some of the tracks get a little long in the tooth. When you're still only on the sixth track after like, a half hour, there,s some room for a little trick we like to call "editing" or "paring down." Still, if this is the biggest point of contention, one must give them props, yo!

Keith Carman

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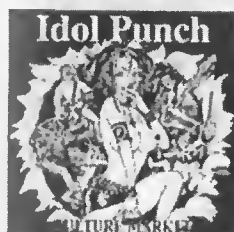


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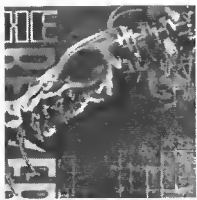
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The Berzerker - (Earache)

High-speed bombardment of experimental industrial grindcore/deathmetal. I guess the closest thing to them would be a really demented cannibalized version of Malhavoc (but of course much heavier). Into clips sound like they were taken from the same source Carcass used to use. The songs are really different, like song six "Massacre", which sounds almost hardcore techno? Song nine "Slit Down", more like a version of Monstrosity style death. and song ten, "February", an ambient dark fast paced doom!

So it took probably 5 -6 listens before these guys started to gel. The album has many elements of doom, industrial, and death, but somehow unifies it all as a whole. Some of the ultra fast electronic parts are a little hard to handle at times, but if these guys develop further they may find their own niche in the market!-B.S



Before Christ "Code 23" (Knockers records, www.knockers.co.jp)

After hearing the demo earlier this year and seeing these guys live in Osaka in the summer, I was ready to get a cd's worth of new Before Christ. This cd has the boys trading in some of the death metal sound for a cleaner more technical metal feel with some sweet riff-a-rama, wailing Zak Wylde guitar bits and a touch of Merauder-ish riffs make the new Before Christ a winner and perhaps something the US kids will pick up on. The very slick cd layout with a techno-ish computer graphics feel to it might throw the unenlightened hardcore shopper off. Well worth finding.-RFC



Boiling Man "Roadkill Museum" ep

Connecticut punk-core a la THE PIST or AUS ROTTEN but with a harsher sounding vocalist. BOILING MAN is what CITIZENS ARREST would sound like if they were a punk band. Unusual for Six Weeks but good.-
(Six Weeks / 225 Lincoln Avenue / Cotati, CA / 94931 / USA) Stephe



Bare Knuckle Fight "Beaten Beyond Recognition" CD

Guttural gasoline gruff vocals set over a raw version of something that would be home on Trustkill. BARE KNUCKLE FIGHT play a harsher sounding style of new school hardcore that sounds somewhere in between ARM's REACH and 18 VISIONS. It's like getting a bargain basement version of a cross between INFEST and the CRO-MAGS.
(Short Fuse / 34 Atchison Road / Macquarie Fields / NSW 2564 / Australia) Stephe



Brothers Keeper "Fantasy Killer" (Trustkill)

Reviewing previous BK cds has always been a difficult chore due to the fact that the band are really nice guys, but I couldn't stand the music. Well, ok the vocals. I am happy to be able to say I liked the new cd and was able to listen to the whole cd in one sitting. That's due to the fact that Mr. Ski has kindly added some mids to his singing (sorry King Diamond) making the music way more listenable and at the same time the band's sound overall seems to have matured and become a little more creative allowing them to escape from the standard Trustkill sound the labels band seem to share. I can't honestly say that this is my favorite cd this year but I can say it has pushed Brothers keeper to a new level.-RFC



Belching Penguins "Draft Beer Not Me" CD

A re-issue of this great and funny thrash band from Florida's mid-80's scene. The BELCHING PENGUINS lie somewhere in between DRI and PAGAN FAITH. Funny as shit and not weak in the speed department. You get a good mix of seriousness with songs like "There's gonna be a war" and then you get silliness with songs like "Box Lunch". The vocals are very reminiscent of the CIRCLE JERKS somewhere between "Group Sex" and "Wild in the Streets".
(No Clubs! Records / 5900 s. Tamiami Trail, Suite K / Sarasota, FL / 34231 / USA) Stephe



Burnt By the Sun -s/t (Relapse)

Wasn't too sure about these guys at first, but after about the fourth time through it got kinda catchy. First off, the first track "Buffy", is the most memorable. The sound reminds me of Dark Angel's Leave Scars but executed with a little faster pace. Song construction is short and sweet (Short Choppy and quick). Each song hitting around the 2-minute mark. Nice constant barrage of aggressive emotion.-Brad Sample



Cadaver Inc. "Discipline" (Earache)

I'm not sure if you'd classify these guys as purely black metal, they have a lot of death metal grooves in it as well. Discipline is one of those albums, which show the band's multidimensional approach taken to the extreme. Hyper-blast barrage along with heavy rhythms comprise the base of the songs overlaid by vicious tongue-lashings. A stirring groove assault mixed with frenzied tempo really allow Cadaver Inc. to embrace you. Song Four is by far my favorite; it's like being in a hurricane! If you like your black metal in the veins of Naglfar, Emperor etc. you'll probably enjoy these speed demons. It's not surprising they are touring with Morbid Angel and Zyklon this pring; they are the perfect compliment to this.-Brad Sample



Capitalist Alienation s/t CD

From Montreal, this DRI-esque thrash band has all been but forgotten about. This CD re-issue represents their self-released LP that was limited to 300 copies. This recording is unbelievably fast and twisted with time changes the way DRI first sounded. In fact, I think CAPITALIST ALIENATION are faster than DRI in terms of their changes but are slower than bands like STARK RAVING MAD and MAYHEM who went onto develop that twisted time change sound. All 22 tracks of blistering DRI thrash has been recovered for this CD re-issue. They don't make 'em like this Montreal thrash unit anymore.
(Crust 'n' Core Records / Rua Ica, 100-a / Distrito Industrial / Manaus-AM / France) Stephe

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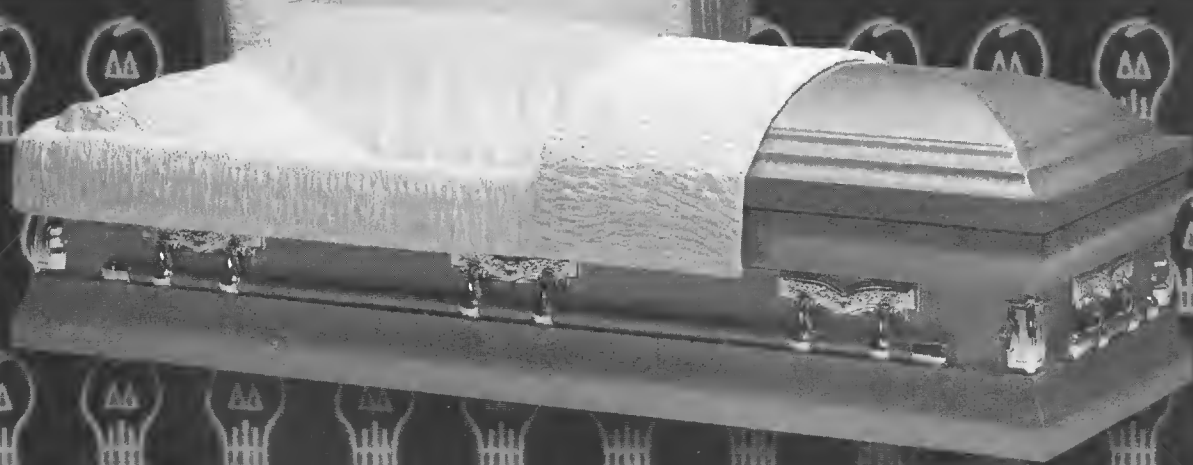
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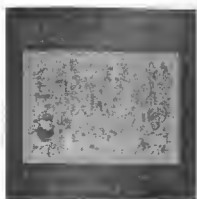


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Crucial Section "Language isn't the only way of Communication" LP

Brian Walsby type cover art. Bubble letter logo. References to flannel and bandanas. This invokes all the images of early American skate thrash. But the group choruses sound like classic Japanese hardcore. This is one of the most awaited fastcore releases. The CRUCIAL SECTION vocals sound like early HERESY, the music is sloppy sounding like early LARM. Overall CRUCIAL SECTION is raw sounding with an emphasis on speed where possible.

(625 Productions / P.O. Box 423413 / San Francisco, CA / 94142-3413 / USA) Stephe



Defiance "Nothing Lasts Forever" LP

Brilliant peace punk à la RESIST and that great Portland scene. DEFIANCE has a more noticeable Brit feel - the double vocals makes it sound more like group pub chants. Fans of AUS ROTTEN should pay attention. The cover looks like a DISCHARGE record, but "Nothing Last Forever" has to be the best street punk record I have ever heard and it has 20 years of punk to compete with.

(Mind Control Records / 1012 Brodie street / Austin, TX / 78704 / USA) Stephe



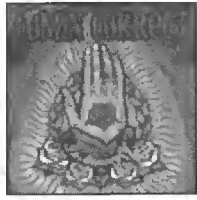
Dios Hastio "Advenimiento de lo Inevitable" CD

Peruvian thrash from a band that has seen quite a few appearances on comps, splits and their own formats. Not very well known here, the band has gained some notoriety in Japan, appearing on Dan-Doh comps and they have an ep that is to come out with the FUTURES. For those unfamiliar with DIOS HASTIO they play a steady style of thrash that is reminiscent of the metal that influences this region thanks to the success of Panterra. But DIOS HASTIO are by no means a metal band. They sound more like CRUDOS. Screaming Latin American thrash that pauses with some slower paces similar to ABC DIABLO. This release appears to be broken into three sections which I think represent different releases from 1996 through until 1999. A good way to find out about a band. (José M. / Apartado Postal 4370 / Correo Central, Lima / Peru) Stephe



Defiled - "Ugliness Revealed" (Necropolis)

Straightforward death metal here. Chugging riffs mixed with fast paced blast beats comprise most of the songs. There doesn't seem to be anything out of the ordinary here, just more death. Similar to a cross between Incantation and Malevolent Creation. Some of the songs have a good chunky feel but not enough to make the album stand out against any others!-Brad Semple



Dimmu Borgir - "Puritanical Euphoric..." (Nuclear Blast)

Eleven songs and 57 minutes of pure Euphoric black metal! It's actually not all that fun to review albums sometimes. I mean you get a lot that you'd rather not listen to and a few you'd like to review but they don't send em. Well, THANK GOD finally something that is right up my vein. What a beautiful black metal album. Before you judge it, black metal or not, just listen to song three. All I can say is what a pleasure to listen this, and if you like black metal then buy this masterpiece. Even if you're a deathhead you might actually fancy this, it is well executed and produced. Cradle of Filth and Emperor have their hands full! !-Brad Semple



Disgorge - "Forensick" (Necropolis)

Obvious fans of the great Carcass in lyrical content and album layout, but not musically. Although they incorporate the horror elements of bands like Macabre, Impetigo and Carcass, Disgorge have more of a constant muddy sound with an almost constant overlay monotone hum that goes throughout the entire album. Disgorge comes across as an extreme underground death cult. It's the kind of music you tune down your equalizer to cut out the outside noise and go to sleep with it. There is one problem with this album, it does get a little monotonise at times. Disgorge is definitely a pretty sick heavy constant sludge. You have to give them a few listens to give them the justice they deserve. !-Brad Semple



East-West Blast Test CD(Slap-a-Ham Records)

The latest in collaborative projects featuring Dave Whitte and Chris Dodge. Dave Whitte is the drummer from DISCORDANCE AXIS and is reputed as the best drummer in hardcore, playing at incredible speeds with the precision of a drum machine. Chris Dodge is the bassist of SPAZZ, one of the founders of STIKKY, runs the legendary Slap-a-Ham Records - the philanthropists behind power violence. This collaborative project is really good in a MELT BANANA sort of way, which incorporates some of the best interpretive writing at grind speeds and cartoon-like noises. It is crazy sounding - like a pinball machine on 78rpms.

Stephe



Ensign-"The Price Of Progression" (Nitro)

If ever a band had their shit absolutely perfect, this is it. We have the rage, the pointed aggression, and the talent to back it all up. With The Price Of Progression, Ensign come out with all guns blazing, tearing into double-time riffs that feature impressive melodic passages, chants and catchy verses which only serve to make songs more interesting. It seems as is they really are trying to break through the barriers that many bands have built around the hardcore scene by incorporating the stronger elements of other punk genres into their chosen style. Maybe we've been wrong all this time you can be in a hardcore band and know how to play your instrument.Keith Carman



Everytime I Die "Last Night In Town" (Ferret)

The long awaited first full length for Ferret from Buffalo's newest crowned h/c kings. After all the drama surrounding their defection from Goodfellow and the added stress from Buffalo losing their midget quarterback Doug Flutie, hardcore kids are lucky to be hearing this cd at all! ETID pick up where they left off with the ep with crazy "Jazzcore"(I don't make these stupid titles up!) with tons of tempo changes, screaming to sweetie-pie vocals and the needed metal wankage/breakdowns supplied courtesy of Mr. Andy Williams (who wanted to call the cd "No Goal" but was voted down). Apart from their original brand of music you get a nice booklet layout with a cover concept that makes Ferret one of the few labels that stray from the hardcore standard. 4/5 RodFC

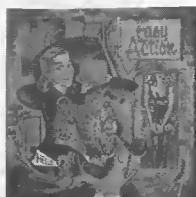


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Easy Action (Reptilian)

I'm sure most of you will be surprised by the fact that I like this cd. Having loved the first 2 Laughing Hyenas releases on Touch and Go, Easy Action picks up where "You Can't Pray A Lie" left off. A tight rhythm section with bluesy guitars and John Brammon's amazing voice, by far the most powerful and recognizable in hardcore) which creates a wall of powerful driving core that steamrolls the listener. Excellent!! -RFC



Fartz "What's in a Name" CD

This is raw and heavy like the Accused. "Freight Train" adequately explains their sound. This shit chugs along faster than an out-of-control freight train. This is post Fartz sans Duff and it sounds like the Fartz meets the Accused. What a deadly mix. The new recording comes with a Motorhead cover and a Black Sabbath cover. Only available through the band so how D.I.Y. is that. This is a reunion to be excited about.

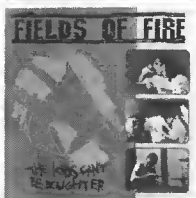
(e-mail: zippy@w-link.net) Stephe



Fetus Eaters ep

Fast chew you up grind with a sense of humour. They could be one of the first emo-violence parody bands if IN/HUMANITY weren't around. 13 short blasts using satanic punk in-jokes. This is very good with titles like 1) "C'mon nobody really likes MANOWAR" 2) "Fuck yer mom * Oh by the way I am Satan", and 3) "God am I a lie". A cover of "Sexy thang" and "Beatbox you to death" demonstrate some of their PLUTOCRACY influence.

(Hammerwerk / Tiefendorfergasse 1/20 / 1140 Vienna / Austria / e-mail: hamnerwerk@hotmail.com) Stephe



Fields of Fire "The Kids can't be bought" ep

Fast and positive hardcore sung with urgency. Take early UNIFORM CHOICE (Screaming for Change period) and mix it with the impatience of LIFE's HALT and you'll get FIELDS OF FIRE. Straight Edge fastcore. They invoke thoughts of NO JUSTICE or an edgier GORILLA BISCUITS. The "GO" sign on the centerpiece is hilarious. Support this L.A. renaissance.

(\$4.50 ppd to New Leaf c/o Ben "Edge" Merlis / 401 S. Citrus Ave. / L.A. , CA / 90036 / USA / e-mail: xbenedgex@hotmail.com) Stephe



Fuck on the Beach "Betrayed Again" CD ep

More screaming fastcore from F.O.T.B. recorded back in November 1998. Traditionally starting off with their "FUCK ON THE BEACH" intro you notice that this is recorded distorted. The title track "Betrayed Again" sounds more like a hardcore song, in that it charges forward like a tortured steam engine. "Don't call out" gets more frantic and returns to a breakneck pace only to incorporate a slow mosh type part and then get more tortured and make plays between the two styles. This is a lot different sounding then previous F.O.T.B. A bit of a departure for FOTB, but fans will enjoy the new material, especially if you have been without new material for so long - the effects of fastcore withdrawal.

(Killed by Fast Records / 205 Yayoi-so / 2-6-5 Fuchu-Cho / Fuchu-shi / Tokyo 183-0055 / Japan) Stephe



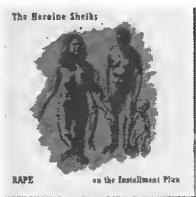
God Forbid - "Determination" (Century Media)

Cathy Variety in their songs help these guys stand out. Slayer probably had a strong influence on these guys. Their sound is reminiscent of Gehenna's Murder album and a jacked up Haunted. Like I said, the variety in the songs, make listening to the album seem like you're on a roller coaster. Tame...calm...then FREAKIN' TESTOSTERONE release. Aggressive vocals rip through the listener and the guitars steamroll over your head. Kinda makes ya wanna kick the shit out of yer neighbor for no reason at all. Sweet! :-Brad Sample



Gloom "Mentally Achronistic 2000" ep (MCR Japan)

Chaotic sounding Jap-core. A bed of distortion, with throttled vocals, and a slow anthemic drumbeat. A heavy bottom end that is buried in the array of treble and unpredictable guitar solos. This is the stuff that legends are made of. This is the stuff the early Japanese hardcore is known for. And there is a reason why their name rhymes with DOOM. -Stephe



Heroine Sheiks (Reptilian)

Fans of Burthole Surfers (old) and the Cows rejoice. The Heroine Sheiks are the newest scum core band to fear. With former Cows frontman Shannon Selberg and his reputation for the bizarre and former Swans guitarist Norman Westberg you know you're in for something interesting live at the very least. While I'm not really into their music as such I am into what they stand for and represent and that's making live shows events where the audience is worried about what the band might do to them. Which tells me they must be doing something right. -RFC



Intervenzione "Walls of Shame" CD

INTERVENZIONE are Portugal's answer to NAKED AGGRESSION. Quick short anthems, fronted by a woman vocalist with very intelligent lyrics. Short fast blasts of punk sounding hardcore with the ability to carry a tune. This CD contains material from the "Idiomes" comp on Stonehenge (France), the "Animal Liberation" comp on Awakening Rees (Belgium), the split they did with YUPPIECRUSHER (Sweden), and an ep that was never released by DIY records (Japan). A collection of material from this worldly bunch initially recorded from 1995 through until 1999. They also sound like a version of VICE SQUAD that would have been influenced by BLANKS '77. This collection is pretty righteous.

(Rastilho / Apartado 764 / 2401-978 Leiria / Portugal / e-mail: rastilho@mail.telepac.pt) Stephe

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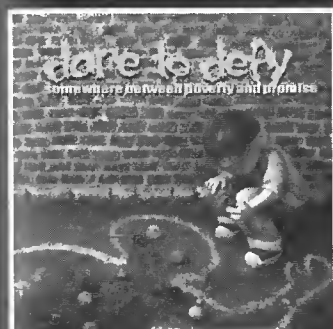
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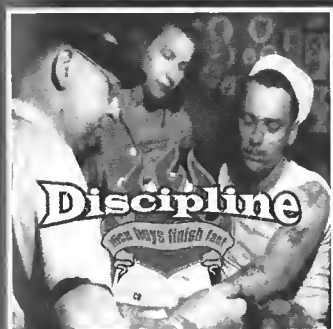
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DEVIATE
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ANOTHER NOTHING
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Impaled - "Choice Cuts" (Necropolis)

Well this is one of the best new albums to emerge recently. Pure self-induced splatter gore. This album's predecessor, "The Dead Shall Dead Remain", saw the band's birth as a true megaforce to reckon with. This shit rocks! Their version of the Carcass song, "Carneous Cacoffiny" was an incredible homage - was it the gods of grind themselves??? These guys are going to carve the world and slice up smiles where ever they go. Very clean sharp sound through awesome production cut this album above. !-Brad Sample



Jabara "Why We Wish" CD ep (HG Fact, Japan)

DISCHARGE influenced Japanese hardcore complete with group choruses and anthemic drumming. Thick distorted guitar sound. A charging pace. JABARA is hardcore to bang your head to, but at breakneck speeds. JABARA is hardcore to scream along with. JABARA is old-time punk with an updated script ("Chaos in Chaos"). JABARA is classic Japanese hardcore. Stephe



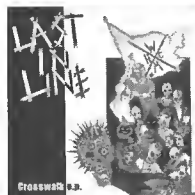
Like Peter At Home "Volumen" (Overcome)

Despite deserving a serious round of bitch-slaps for having the most retarded name in punk and/or metal (quite a feat!), LPAT deserve a round of praises for their impeccable musicianship, ability to rock like motherfuckers, and their sheer magnitude. This CD isn't played. It's poured into your stereo, then proceeds to ooze its bloated metallic presence out of the speakers. There, it quickly becomes a sharp, pointy piece of hot iron that stabs you right in your bits and pieces. Flawless production sees these cats tearing your sorry ass apart from the grind to the chunk, the growl to the blasts. This is seriously one of the most original acts to come out in years. Contact: www.overcomerecords.com 5/5 Keith Carman



Last Security "I'm Right You're Wrong" LP

LAST SECURITY deliver a full length of hardcore that borrows from the scrappy Italian thrash sound of 9 SHOCKS TERROR and dabbles with the moodier more introspective side of emo-violence in the title track. For the most part this is a fast paced thrash record. It shows noticeable improvement from their past releases. The titles demonstrate their urgency and commitment with tracks like "Your Money Makes Injustice Go Around" and "You're so fucking SXE it fucking hurts". PFC is the new dynasty in Sweden. (P.F.C. c/o Rodrigo Alfaro / Sodraparkgatan 35 / S-214 22 Malmo / Sweden) Stephe



Last in Line "L'esercito del morto" LP

If NEGATIVE APPROACH had been listening to modern day thrash bands they would be called LAST IN LINE. This band from MA play to a tee N.A. type songs (right down to the hate lyrics), but they can reach some slightly faster speeds. And although NEGATIVE APPROACH get points for doing this stuff back in their day when it was tough to do this kind of stuff, LAST IN LINE should be credited for doing it better and with an updated script of tough sounding classic hardcore but with incorporating speed. And they even have some good messages of criticism on foreign policy ("Bombs Away"), on the stupidity of punk points ("Cry me a river"), and of fun things like the state of contemporary horror movies ("Crimson Screen"). This band has everything from good music to well written lyrics. They will be a band to remember.

(Acme Records / P.O. Box 441 / Dracut, MA / 01826 / USA / <http://acmrecords.bizland.com>) Stephe



Like Peter At Home "Volumen" (Overcome)

Despite deserving a serious round of bitch-slaps for having the most retarded name in punk and/or metal (quite a feat!), LPAT deserve a round of praises for their impeccable musicianship, ability to rock like motherfuckers, and their sheer magnitude. This CD isn't played. It's poured into your stereo, then proceeds to ooze its bloated metallic presence out of the speakers. There, it quickly becomes a sharp, pointy piece of hot iron that stabs you right in your bits and pieces. Flawless production sees these cats tearing your sorry ass apart from the grind to the chunk, the growl to the blasts. This is seriously one of the most original acts to come out in years. 5/5 Keith Carman



Manic Hispanic "The Recline (Of Mexican Civilization)" (BYO)

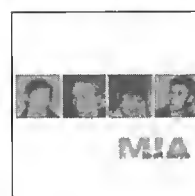
Cheech N, Chong go punk. These cards deserve credit for their ability to steal songs and completely rework them into hilarious anthems that poke fun at their Mexican roots. From their name (a play on the flick Decline of the Western Civilization), to their takes on tunes such as the Ramones, "Chinese Rock" ("Mexican Tar"), Bad Religion's "Atomic Garden" ("Uncle Chato's Garden"), and Social D's "Mommy's Little Monster" ("Mommy's Little Cholo"), these guys are the "Weird" A's of punk. Most amusing though, is their reworking of the Offspring's "Keep Em Separated" into "Get em Immigrated." While the actual value of shelling out hard-earned dough for this is questionable, it is certainly well done and worth a bud-induced chuckle every now and then. Keith Carman



Migra Violenta / Cucisfae split ep

Both bands are from Argentina. MIGRA VIOLENTA sound like a cross between LOS CRUDOS and CHARLES BRONSON with a little of the crew-style thrown in for good measure. CUCISFAE are a little rougher and a little more edgier melodic type punk a la DILLINGER 4. They actually remind me of early TRUSTY. It's awesome to hear that the calibre of bands coming out of Argentina has kept pace. An exceptional split.

(De La Fae Records / c.c. Nro. 7 Ituzaingo / c.p. 1714 / Buenos Aires / Argentina) Stephe



MIA "Lost Boys" (Alternative Tentacles)

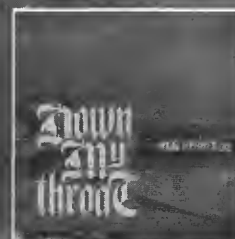
It's all fine and dandy that there are so many old schoolers out there that try to keep the faith alive. Hey, I'm the first to admit that most of the so-called "punks" spend more time looking for the right pair of Kappa tearaways to go with their Good Riddance shirt, than looking back at where this whole scene came from. Still, you have to look at it in a realistic sense. Is really relevant? Is this stuff still relevant? Will people buy this? With a ho-hum band like MIA and their old, old quicktime SoCal punk, one has to wonder just why Jello Biafra is spending dough on putting this out, when he's already got one hell of a tab with D.H. Pelligro et al. An average band that may have been great pioneers, but sometimes ya just gotta move forward.

3/5 Keith Carman

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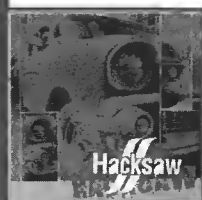
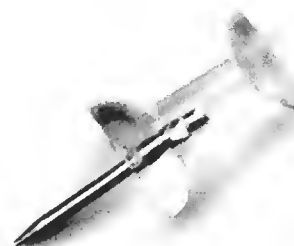
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Masslakt "Massans Likformighet" ep

AVSKUM influenced d-beat played by the next generation of swede punks. I can't get over how much the singer sounds like Jerry A. from POISON IDEA. Everything else is there: the buzzsaw guitar haze, the bulldozer bass powering things along and a tight drum chaos that when brought together just makes you want to rip the fuckin' system down with every headbang. Screaming guitar leads mixed into the three chords and bended bass distortion set to a drum gallop. An old sound, a new release, a rejuvenating anger. Who said hardcore was dead.

(Consume, Be Silent, Die! / P.O. Box 1001 / Providence, R.I. / 02901 / USA) Stephe



Mushroomhead-"M3" (Eclipse)

Time was once that Mushroom head knew how to have fun with their metal. Now under the crunch to battle the New Wave, they have dropped their more amusing aspects in favor of sheer brutality. On a musical level, this couldn't work better. Songs are angry, direct and heated, making them come off more like what Slaves On Dope think they are, but MH have way more riffs. This is one of the few bands where keyboards just might not suck. The occasional drop in tempo adds a nice dynamic, providing an album that is powerful, concise and bitter. It's too bad bands like Slipknot have already killed this scene.

Keith Carman



New Idea Society-S/T (Undecided)

What the fuck is this? A bunch of off-key art school turds in a Sonic Youth cover band that actually convinced some dork to put out this shlock? Wanky shoe gazing songs with no balls and no point. Ween would be annoyed by these lo-fi enthusiasts. You just know that these guys only joined a band to "pick up chicks." It's bands like this that make you realize just how painful reviewing albums can be. Keith Carman



No Justice "Still Fighting" ep

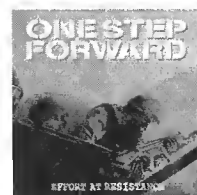
The most important new band in american hardcore, at the moment. This is the current day h-100s, scrappy and pissed. Classic NYC hardcore blending breakdowns chorus sing-a-longs and thrash bits. And their live show can only be seen - broken windshields, 2 story stage diving and assembly hall size thrash pits. This has been one of the most awaited releases and they come close to sounding like 9 SHOCKS TERROR (at times "Everything Falls Apart" sounds like "Attack with a Gasmask"). But where 9ST owes more to Japanese thrash, NO JUSTICE we more to pre-Rev NYC hardcore. It's all fuckin' good.

(Underestimated records / P.O. Box 13274 / Chicago, IL / 60613 / USA) Stephe



North Side Kings "This Thing of Ours" (Thorpe)

This 3 piece packs a solid 1-2 punch of straight up hardcore east coast style with nice solid guitars and tuff vocals that kind of remind me of old Dwid or In Cold Blood. Fast, powerful and done better than lots of bands out there who should take warning and give it up now. The "Raging Bull" sample at the beginning of the cd should tip off what you're in store for. Great. -RFC



One Step forward "Effort at Resist"

Unlike United 97, this is a hardcore band means business. Nice metal crossover and lyrics that deal with kicking ass and getting respect. OSF deal out some nice east coast style while adding the Japanese flavor to it making it sound more original than lots of bands biting the NY sound. -RFC



Over the line "the demo" ep

This is the only good record that Crucial Response has put out since MAINSTRIKE. OVER THE LINE are both heavy and fast - 97a meets early ATARI. This could easily be a Teamwork release. It's fuckin' great as most demos are. My only complaint is the football imagery a la TEN YARD FIGHT.

(Crucial Response / Kaiserfeld 98 / 46047 Oberhausen / Germany) Stephe



Premonitions Of War S/T

This is one of those cases where a great band are marred by a sub-par recording. Basically, it seems as though POW decided to forego the mastering in favour of recording and packaging. The result is basically a quiet album (quiet metal go figure) with double bass drums that sound like wooden blocks and occasionally murky guitars. Still, their death metal-influenced hardcore is riff-laden, monstrously heavy and dripping with bitterness. Untimely short at six songs in about as many minutes, this is a mere taster of this band's potential. 3/5 Contact: www.premonitionsofwar.com Keith Carman



Primal Fear (Nuclear Assault)

This band is the Judas Priest of the 21st century!! Simple as that. Old metal dudes head to toe in leather (add a denim vest and.... oh never mind) complete with the 2001 Rob Halford lookalike contest (perhaps a little more muskeley) First song is pure "Screaming for Vengeance" styled high-pitched-metal- dude vocals with the music perhaps updated a bit for 2001. (With songs like "Iron Fist in a Velvet Glove"(oohh), Living for Metal" and "Kiss of Death" perhaps its JP meets Fight.) all there's left to say is..."Gentlemen(s), whip your Harleys!!" -RFC

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Scalplock "On Whose Terms" LP

England's version of DROP DEAD or CAPITALIST CASUALTIES in terms of speed and message. SCALPLOCK deliver an unrelenting aural assault that has the ability to reach hyper speed. Their message is uncompromising in revolutionary politics. This will become a staple in everybody's collection.

(Sound Pollution / P.O. Box 17742 / Covington, KY / 41017 / USA) Stephe



Sewn Shut "Headsplitting Grindcore" ep

Grindcore with eerie metal leads to give this some brevity. An unrelenting barrage of the fastest of hardcore that incorporates all the current standard bearers like the gruff vocals of HIS HERO IS GONE, the blinding speed of SCALPLOCK and the black metal overtones of SYSTRAL. The photo on the back cover has got to be from a movie - I hope.

(Sounds of Betrayal c/o Rodrigo Alfaro / Sodraparkgatan 35 / S-214 22 Malmo / Sweden) Stephe



State Craft - "To Celebrate the Forlorn Seasons" (Good Life)

Reminds me of a cross between Kreator and Old Paradise Lost. Beautiful haunting intros (something like you might hear off a C of F album) start off great technically constructed songs. The lead vocals take a minute or two to adjust to, but work well. I really like the sound of these guys except for the extremely annoying high pitched accompanying vocals that kick in once and a while. Seriously if they loose this, (I'm not sure if it is supposed to be harmony or if it is them all singing together in unison?) and use lower end vocals in the background it would really improve. They could become a major contender in the metal front line! -B.S



Thug Murder "13 Round" (Straight Up records Japan)

I was expecting to get an earful of Japanese new school hawdcore and I got, to my surprise, an all girl band who sounds like Operation Ivy, Rancid, the Clash all in one (and much better looking no doubt). Japan continues to pump out 2 great things. Porn and girl bands. Thug Murder are by far the best to date in terms of rawness and straight up punk/ska...done the old fashioned way. No cutesy songs and silly gimmicks just great energy filled punk. -RFC



Two Man Advantage-"Don,t Label Us" (Go Kart)

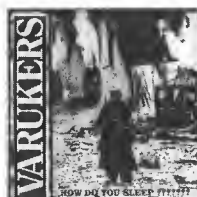
One would think that after this long, it,s pretty obvious that every fucking band is gonna get lumped into some category or other. But we still get these guys spewing out the same old NYHC that is little more than a regurgitation of Victim In Pain, who bitch about labels. Frustrations aside, TMA do have themselves a tight little package here. Songs are intense, fast and inspiring. Their delivery is poignant, and they do add a few surprising back-ups to the fold that makes "Don,t Label Us" an enjoyable listen. While it doesn,t exactly break boundaries, I begrudgingly give them points for talent. Keith Carman



Slang "Hypothetical Everything" CD

Lemmy style vocals set over a tough sounding style of hardcore. It's very New York sounding without sounding too cliché. There is a very street sound to SLANG with their breakdowns and their ability to ride one. But SLANG also write hardcore material with emphasis on speed. If I were to sum it up, SLANG are a more hardcore version of SICK IT ALL. More hardcore in sound, more hardcore in style (check the GERMS shirt the singer is wearing), and more hardcore in attitude (No bullshit attempts to rip off kids).

(HG Fact / 401 Hongo-M / 2-36-2 Yayoi-Cho / Nakano-ku / Tokyo 164 / Japan) Stephe



The Varukers "How Do you Sleep???" (Go Kart)

Well it seems that Go Kart have gotten themselves into the UK punk scene from the early 80's with bands like the Varukers and Conflict. This is a new cd that is a throwback to the old UK punk from the early 80's done by geezers that were doing it back in the day. These crusty fucks sing about the standard problems of society and the government etc and do it in the classic UK style, the really only good style of punk in the first place. How relevancy punk cds are now, I dunno, but if you are "proud" enough to have a Mohawk, you should be listening to these blokes. -RFC



Total Fury / Grissle split ep (MCR, Japan)

This was recorded back in 1998 just slightly pre-dating bandana thrash so it is a rare look at the energy behind the emerging scene. If you listen to TOTAL FURY's material today it is much more filled out and faster. But this recording has TOTAL FURY sounding very much like the TEEN IDLES. It's fastcore without the production. GRISSLE are from Arizona and have a heavier more straight ahead sound like ECONOCHRIST, but with silly lyrics ("Pull the Pope's pants down"). An excellent split.

Stephe



Unseen "The Anger And The Truth" (BYO)

BYO have this incredible way of finding bands that take standard-issue punk, but bump it up about four notches. With this Unseen release, we hear a band that is angry, dirty and hyped up on something. Fast songs that roll out of the speakers like a big fat Exploited-influenced tornado. They churn around and around, eating up all of your senses. It,s pleasing to know that when a band releases an album this strong, someone,s still getting the idea.

Keith Carman



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Formed in 1991 in Hanover Germany, GIGANTOR have unleashed 4 prior releases in Germany and Japan where they have developed a strong following with constant touring. 'Back to the Rockets' is their 5th offering originally released in Japan in early 2000. This is the first CD GIGANTOR have released in Japan in early 2000. This is by far their most popular release to date. Includes 15 melodic pop/punk songs and a bonus video track. GIGANTOR have the punk energy of the Ramones combined with the melody of Cheap Trick. The best band in a long while to come out of Germany.



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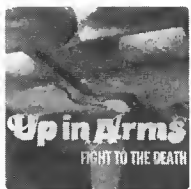


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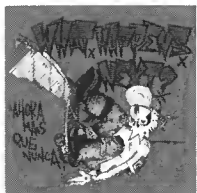
Up In Arms "Fight to the Death" (Uprising)

9 songs from Wisconsin's Up In Arms which while not being life changing are pretty solid. How many bands have you heard and thought "this band would be sweet if they added..." This is a band that falls into that category. Not in such a bad way like lots of bands, but they're missing something that would put them over the hump. I can't say I care much for the production (which might be the missing ingredient) but that being said it still works with what they're doing here. Lyrically dealing with selling out (Fight to the Death), Pollution and other scene related topics. Keith Carman



Youth Enrage CD (Straight Up Records)

Destroyingly good Japanese fastcore. An avalanche of screaming and frantic drum beats with a guitar racing to keep up. Fans of the San Diego LOCUST scene or COMBATWOUNDED VETERAN will love the vocals. But YOUTH ENRAGE owe more to their bandana thrash nostalgia tripping of the Japanese scene. Frantic and furious and over-the-top in every assault. YOUTH ENRAGE bring the added bonus of a gore fascination for fans of splattercore. Misleading for a band that takes their name from LIFE'S BLOOD, but fuckin' good nonetheless. Taking their place with FUCK ON THE BEACH, RAZOR'S EDGE, REAL SHIT, EXCLAIM!, and the others. Stephe



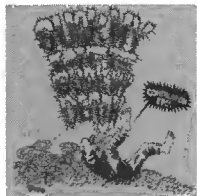
What Happens Next? "Ahora Mas que nunca" ep

More blazing skate influenced, youth crew inspired thrash from the godfathers of the West Coast Bandana Cartel. The latest ep tackle themes on violence in the scene, allegiance to our punk tribe, the effects of unbridled consumption, bands playing in bars, and just trying to stay in touch. They are always endearing and their lyrics always win me over. They throw in a BGK cover. I don't know how they maintain the ability to crank out song after song and keep them memorable, but I am grateful that they are around. Did I mention that this has a cartoon pop-up of WHN members riding a pool? This release is fuckin' awesome. (Lengua Armada / 2340 W. 24th Street / Chicago, IL / 60608 / USA) Stephe



Various Artists "Human Stench, Volume 1" ep

NO SIDE from Japan delivers an unbelievable track of blazing fast garage hardcore. LAST IN LINE give up another ode to horror movies, but with muddy production. MUKEKA DI RATO from Brazil offer an excellent thrash song that could pit them against DISCARGA as the best new thrash band from Brazil. CLOSE CALL reveals another great hardcore band from Boston. An actual good song by CRUCIAL SECTION. The POLICE LINE track is terrible. And the GORDON SOLIE MOTHER-FUCKERS track gives you an idea of how insane one of their shows are. (Human Stench / P.O. Box 3783 / Pittsfield, MA / 01202 / USA) Stephe



Various Artists "Suck My Life, Suck My death" ep (MCR, Japan)

A comp. from early 1998. LEGO! bust out a furious mix of garage, Jap-core, and thrash. It is great to hear something very similar to KRIGSHOT. RAZOR'S EDGE are the originators of fastcore back when it use to be called "Blitzkrieg Thrash!". Their tracks are outstanding. FISHY up the fastcore ante with unbelievable pace and chaotic choruses. They could be INFEST if they weren't so unpredictable. FOOD combine fastcore with grind. An all out assault in a wall of noise fashion. Every track off this is great. Stephe



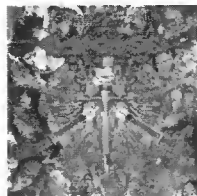
Various Artists "Memories of Tomorrow" LP

This is non-stop crucial youth-core. You know what to expect from VARSITY or COMMITTED or LIFE'S HALT or HOLD-ING ON. It's the unheard of bands that make this a find. The melody of H-STREET, the rawness in BEST OF TIMES, the crunch of DIRTY DIRT AND THE DIRTS, the youthful sound of GAZPACHO, the angst of THE GATE CRASHERS, the heaviness of HANDPLANT, the 7 Seconds jab by CARRY ON. That's what makes this comp memorable. There isn't a dud in the bunch. And then you add the best track off the NO JUSTICE ep about to come out. You get a new WHN song about street life. And the best song about reclaiming SXE by NO REPLY. This is the comp of the year. Youngblood and Underestimated could be twin labels. (Youngblood Records / 217 W. Main St. / Ephrata, PA / 17522 / USA) Stephe



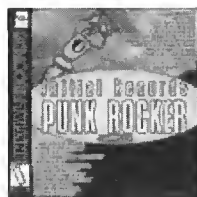
Various Artists "I Thrash Therefore I am" CD

The re-issue of the first in the series of BCT comps is excellent with exception for the cover art. What else is remarkable about this is this first comp really set the standard for the style that is being most copied today, mid-80's thrash. This features all the greats from Europe like MOB 47, ANTI-CIMEX, and RAW POWER. There is additional material from TERVEET KADET, which are from a best of... series. What is striking about this is the bands that you don't know about like EXISTENZ or ENOLA GAY or MOTTEK. That's what is so great about this comp, it is relevant and it is revealing. The booklet has great background information about Bad Compilation Tapes (BCT). An excellent re-issue and the first in a series to come. (Schizophrenic Records / 50 Fielding Cres. / Hamilton, ON / L8V 2P5 / Canada / e-mail: craig@netinc.ca) Stephe



V/A "Requiem of Revulsion - "A Tribute to Carcass" (Necropolis)

The thing to remember is that it is a tribute to Carcass by bands that are on the more extreme and underground side of things. That being said, Requiem of Revulsion is a great tribute. Most notably are the Nasnm, Exhumed and Impaled offerings, not to downplay the others - they are just as Carcass indulged as the other ones! Complete with sick Carcass style cover work, this is a good deal! !-B.S



VA "Initial Records Punk Rocker Sampler" (Initial)

For those of you who've been under a rock all your life, here's the skinny: samplers are basically a way for a label to get their unknown and mediocre bands into your hands by means of licensing a few good tunes from a few great bands. Once you're hooked in by Grade, Dillinger Escape Plan, Boy Sets Fire, Hot Water Mnsic, Torn Apart, Reach The Sky etc., you have to listen to the schlock. Thankfully though, Initial have some pretty respectable punk and hardcore acts on this disc, thereby keeping the pain to a minimum, and even evoking a few moments of actual enjoyment.

3/5 Keith Carman

BOOK & MAGAZINE REVIEWS



EAST SIDE STORIES
 "Gang Life In East LA"
 (Photos by Joseph Rodriguez, 187 Pages, Power House Books)
 This book is sweet photojournalism done by Joseph Rodriguez, a friend of lots of the gang members. Rodriguez's work reminds me of Robert

Yager's work with LA gangs back in around 1995 or so. Lots of great personal shots of gang members with friends, family in prison at school you name it. When you quickly leaf through the book, the first thing you'll notice is that there are a lot of photographs with children. They are depicted as victims, streetwise kids and innocent children. The entire scope is covered. The exposures are mostly done with available light which give the viewer the feeling that they are actually looking in on someone's life. Very unobtrusive. The essays are great as added bonuses that tell you what it's like to live in this atmosphere, something the photos themselves could probably tell on their own, but never the less are a great accompaniment without taking away from the photography. The layout of the entire book is so simple and clean, it seems like there's hardly any layout at all. Just the way I like it.

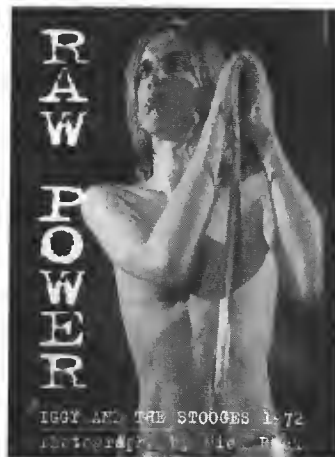


Muerte! Death In Mexican Popular Culture
 (Feral House)
 This book is kind of like Death Scenes

but a ton gorier. Black and photos of bodies burnt, chopped, shot, the list goes on. The word with this book is that murder and death in Mexico is right up there with Ricky Martin. Unlike the clean North American murder photos we're used to these photos drive home the message of what can happen to you if you fuck up in Mexico. Forget about the water! Mexican magazine Alarma! who publishes photos and articles on murder and death, sells over 15 million copies a week. Why? Obviously death sells and even though most people deny any fascination with gorey death/murder photos, the simple fact is most people have to see for themselves. This point was proven when I brought the book to the office and people couldn't put it down even though they were repulsed.



BURST MAGAZINE
 "Tattoo Issue" 1500 yen (approx. \$15.00 US)
 BURST is a Japanese magazine that I discovered a couple of years ago, which covers among other things hardcore, punk, tattooing and underground culture. It features such interesting articles on murder scene photography, the homeless society in Japan and other interesting topics. Shame it's only in Japanese and not available here.



RAW POWER "Iggy and the Stooges 1972" (Mick Rock, Creation Books, \$24.95, 144 pages, 130 b&w & 47 color)

Never being a fan of Iggy pop or the Stooges the music doesn't even come into consideration when reviewing this book. This whole book was produced from a 40 minute photo shoot back in 1972, which is quite amazing really when it's hard to come up with a fraction of worthy shots from just one shoot. There's a nice mix of grainy underexposed black and white shots mixed with some nice black and white and color shots with flash which has the band posing up a storm with rock gods like David Bowie and live shots as well. Very nice from a photographic point of view for it's ability to capture the sweat and stink that would come from a shoot at say CB's.



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